

CB/ 03240

COMMISSIONING BRIEF

19 MAY 1987

From: John Nathan-Turner, Producer, 'Doctor Who'

Room No. & Building: 304 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 8th May 1987

HL SERIES/SERIALS D. TEL

I would like to commission the following Original ~~XXXXXXXXXXXXXXXXXXXX~~
 SCRIPT (delete as appropriate)

Project No:

1/LDN C 761 N

Series Title and code:

'DOCTOR WHO' 7H

Target Delivery Date:

30th June 1987

Title and Episode Number (if applicable) of Proposed Script:

'The Greatest Show in the Galaxy' Episode One

Producer:

JOHN NATHAN-TURNER

Author:

STEPHEN WYATT

Theme:

Science-fiction adventure

Length:

1 x 25'

Notes re Fee etc:

AGENT: Mark Berlin
 c/o London Management
 235 Regent Street
 London.
 W1A 2JR

Signed

John Nathan-Turner

(Producer)

Andrew Cartmel

(Script Editor)

£1650
 Guild Series

20th May 1987

Marc,

Stephen Wyatt for the 1 x 25-minute TV script with
title THE GREATEST SHOW IN THE GALAXY being episode one in a DOCTOR WHO
story

£

MS

Marc Berlin Esq,
London Management,
235 Regent Street,
LONDON.
W1A 2JR

THE BRITISH BROADCASTING CORPORATION

Broadcasting House, London, W1A 1AA

Telegrams and Cables: Broadcasts London Telex

Telex: 265781 ★ Telephone: 01-580 4468

J 6 JUN 1987

AGREEMENT RELATING TO THE COMMISSIONING OF SPECIALLY WRITTEN TELEVISION SERIES AND SERIALS

Form Guild Series (G)

Name STEPHEN WYATT (LONDON MANAGEMENT) ("the Writer")

IN CONSIDERATION of payment by the BBC to the Writer or his agent of a fee ("the Initial Fee") of

the Writer hereby grants to the BBC the following rights in the 1 x 25-minute TV script with title (payable as provided in II below)

THE GREATEST SHOW IN THE GALAXY being episode one in a DOCTOR WHO story
(hereinafter called "the Work"):- PROG NO: 1/LDN C761N For delivery by: 30/6/87

- (1) The exclusive right to give, during a period of 2 years from the date of delivery to the BBC of the full script (or of the last of the Writer's full scripts in any batch of not more than 13), a television broadcast ("the First Broadcast") of a performance of the Work once only, simultaneously or non-simultaneously, live and/or recorded, from all or any of the BBC's transmitters in BBC-1 (including BBC Wales) or in BBC-2 or (in the case of Welsh language programmes for the Fourth Channel in Wales) from the IBA's transmitters as the case may be.
- (2) The right to extend by one further year the period within which the First Broadcast may be given by giving notice to this effect to the Writer prior to the expiry of the initial 2 year period and subject to a further fee which shall be equal to 10% of the Initial Fee if at the time such notice is given rehearsals have already commenced or are scheduled to do so and do in fact thereafter commence before the expiry of a period of 3 months from the end of the initial 2 year period, but which shall in any other case be equal to 20% of the Initial Fee.
- (3) The exclusive right to give repeat television broadcasts of the Work during a period of 3 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13), subject to payment on broadcasting taking place of 75% of the Initial Fee for each repeat given simultaneously or non-simultaneously, live and/or recorded from all or any of the BBC's transmitters in BBC-1 (including BBC Wales) or in BBC-2 or (in the case of Welsh language programmes for the Fourth Channel in Wales) from the IBA's transmitters as the case may be.
- (4) Save as hereinafter provided, the exclusive right to transmit or to license the transmission of recordings of the Work during a period of 7 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13)
 - (a) in any overseas territory subject to payment of (i) non-returnable area payments equal to the below-specified percentages of the Initial Fee and payable upon completion of the first sale in the territory in question; and (ii) amounts equal to the below-specified percentages of the gross receipts of BBC Enterprises Limited ("Enterprises") from the sale abroad of telerecordings of the Work, payable after sales have been achieved as follows:-

| Territory | Area Payment (% of Initial Fee) | % of Enterprises' Gross Receipts |
|-----------------------------------------------------------|------------------------------------|-------------------------------------|
| U.S.A. | Nil | 10% |
| Canada | 15% | 4% |
| Australia | 15% | 4% |
| Germany | 30% | 5% |
| Rest of Europe | 20% | 5% |
| Alternatively for individual areas in Rest of Europe: | | |
| Italy | 5% | 5% |
| East Europe (including Yugoslavia, Albania and Greece) | 5% | 5% |
| Belgium, Holland and Luxembourg | 10% | 5% |
| Scandinavia | 15% | 5% |
| France and Monaco | 5% | 5% |
| Spain and Portugal | 5% | 5% |
| Irish Republic | 2% | 5% |
| Rest of World | Nil | 5% |

or (b) in any overseas territory other than the U.S.A. (in respect of which territory the above provisions shall apply) subject to payment of an amount equal to one or other of the below-specified percentages of the Initial Fee and provided notice of the desire to acquire such rights has been given to the Writer by Enterprises or any other co-producer at the appropriate time as hereafter provided:-

- (i) 125% of the Initial Fee if such notice has been given on or before the first day of principal photography of the script or (if more than one script has been simultaneously commissioned) of the first script, or
- (ii) 150% of the Initial Fee if such notice has been given after the first day of principal photography but before the expiry of a period of one month from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13).

PROVIDED THAT (a) the area payment in the case of Canada or Australia shall not be less than £100 for 50 to 60 minutes, or pro rata for shorter lengths, AND (b) in the case of complete and original multiple part series and serials where all the episodes are written by the same author or joint authors and in which the copyright is owned entirely by such author or joint authors (or, if the complete and original multiple part series or serial exceeds six episodes, where the same author or joint authors have written at least six episodes), then the author or joint authors may if he or they so wish, at the time when his or their agreement is made with the BBC but not subsequently, withhold rights for Europe (excluding the Irish Republic) but not for other areas, AND (c) in the case of co-productions the gross receipts shall be taken to be the average mean rate listed in the latest available figures in "Variety" but adjusted in respect of lapse of time after consultation with the Guild, or in the case of countries not listed by "Variety" the average mean rate for the country in question, to be agreed upon between the BBC and the Guild.

- (5) During a period of 5 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13), the exclusive right and thereafter the non-exclusive right to sell or authorise the sale of recordings of the Work for an unlimited number of showings on pay television and basic cable television networks subject to payment of a percentage of receipts (other than receipts from sales to the Arts & Entertainment Network) and of co-producers' actual or deemed receipts (other than from co-productions with the Arts & Entertainments Network) as hereinafter provided:-

Enterprises' receipts/Co-Producers' actual (or deemed) receipts per episode

% of Enterprises' receipts/ Co-Producers' actual (or deemed) receipts per episode payable to the Writer

| | |
|-------------------|-----|
| £1 – £10,000 | 3% |
| £10,001 – £20,000 | 5% |
| £20,001 – £30,000 | 8% |
| over £30,000 | 10% |

PROVIDED THAT (a) Where Co-Producers' actual (or deemed) receipts exceed £30,000 the BBC and/or Enterprises shall have the right to negotiate other rates subject to a minimum payment of £3,000 (b) In the event of a co-production between the Arts & Entertainment Network ("A & E") and the BBC the Writer will be paid 5% of the prevailing selling price for BBC programmes sold to A & E of the same length as the co-produced programme. (c) The Writer will be paid 5% of Enterprises' receipts from a sale to A & E. (d) The BBC and/or Enterprises will lay no claim to any monies payable to the Writer via foreign and/or domestic collecting societies in respect of pay television and basic cable rights in the Work. The Writer shall have no claim to payment by the BBC or Enterprises in respect of rights collectively licensed. In particular but not by way of limitation no payment to the Writer shall be made by the BBC or Enterprises in respect of the inclusion of the Work in a cable programme service so long as the Work is included via the transmission of the programme simultaneously with the BBC's own broadcast and the inclusion of the Work has not been authorised solely by the BBC or Enterprises AND (e) The Writer may terminate the BBC's non-exclusive licence by not less than four years notice in writing to the Director of Business Administration, Enterprises, to take effect not earlier than 14 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13).

- (6) During a period of 7 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13) the exclusive right to show and to license recordings of the Work to be shown throughout the world to non-paying audiences (including trapped audiences) without restriction as to the number of showings on payment of percentages of the Initial Fee payable on the first showings within the categories in question as follows:

- (a) Non-paying audiences (other than trapped audiences):-
- (i) U.S.A. – 5% of the Initial Fee
 - (ii) British Islands, Canada and Australia – 3% of the Initial Fee (or 1% per territory)
 - (iii) Rest of World – 2% of the Initial Fee

to cover audiences not required to make any specific payment for seeing or hearing television and which consist of registered students in an educational establishment, employees of a company or similar body which is holding educational or instructional classes for them; members of a club or other organisation of an educational, cultural, religious, charitable or social nature (including but not limited to drama study groups, film societies, churches, professional associations, Women's Institutes); persons attending exhibitions and product demonstrations; and

- (b) Trapped audiences – 1% of the Initial Fee for each of the following categories subject to a cumulative maximum of 5% to cover all trapped audiences:-

- (i) hotels
- (ii) ships
- (iii) aircraft
- (iv) buses and trains
- (v) construction sites and oilrigs
- (vi) shops, pubs, discos and restaurants
- (vii) airport lounges
- (viii) video juke boxes
- (ix) hospitals
- (x) military establishments

- (7) During a period of 7 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13) the exclusive option ("the Videogram Option") to acquire a licence ("the Videogram Licence") to reproduce the Work in the form of videograms and to distribute, hire and sell such videograms to the public throughout the world (or to authorise sublicensees or subdistributors to reproduce and distribute the same for hire or sale to the public), the Videogram Licence to be an exclusive licence during the period of 10 years from the date of exercise of the Videogram Option and non-exclusive thereafter, subject to payment to the Writer upon first publication of the said videograms, whether by Enterprises or an authorised sublicensee, of a non returnable advance on account of and deductible from royalties thereafter payable upon sales, which said advance and royalties shall be payable at such rates and upon such terms as provided in the Videograms Minimum Terms Agreement between the BBC, Enterprises and the Writers' Guild of Great Britain in force at the date of exercise of the Videogram Option.

- (8) The BBC shall be free without further payment to use recordings of the Work for:-

- (a) Private purposes of the BBC or for the purposes covered by this Agreement.
- (b) Televising brief excerpts in programmes of an historic or reminiscent nature or in trailer programmes.
- (c) Deposit, if the recording is considered of permanent interest, with the National Film Archive (being part of the British Film Institute) and with similar archive holding bodies, for preservation purposes and for private study on the premises by bona fide students.
- (d) Showing at television and film festivals.
- (e) Making dubbings of the recordings into foreign languages and/or to add foreign language subtitles for the purpose of effecting sales hereunder.

II. Payment of the Initial Fee shall be made as follows:-

- (1) Where a single script is commissioned by the BBC from the Writer, the Initial Fee is payable half on signature of this Agreement and half on acceptance by the BBC of the material as suitable for television.
- (2) Where more than one script is simultaneously commissioned by the BBC from the Writer, the full fee for the first script is payable on signature of this Agreement, and the first half fees for the remaining scripts (up to a maximum of a further 12) are payable on acceptance by the BBC of the first full script. The second half fees (after No. 1) will become payable as each script is accepted.
- (3) During a period of 56 days from delivery of the script (or, if more than one script is simultaneously commissioned, from delivery of the last of such scripts) the Writer shall carry out such rewrites as the BBC may ask for, but if the BBC requires further alterations after 56 days from delivery of the script (or, if more than one script is simultaneously commissioned, from delivery of the last of such scripts), then the Writer shall be entitled to ask for payment of a further quarter fee before undertaking such further alterations. If these alterations do not make the script acceptable to the BBC for broadcasting, then (unless special arrangements to the contrary are mutually agreed) the Agreement with the Writer shall be terminated, the final quarter fee will not be payable, and the rights in the Writer's contribution will revert to him.

III. The Writer shall retain all rights in his script (subject to the terms of this Agreement) and in any characters (major or minor) dimensionally created by him for the series or serial. If any such dimensionally created character is subsequently used by the BBC in a major capacity in another programme not written by the original Writer, then the BBC shall be obliged to obtain the original Writer's prior consent and to negotiate a fee for such further use.

IV. The BBC will use its best endeavours to state within a month from delivery of a single script (or a month from delivery of the last of the commissioned scripts when two or more are commissioned simultaneously) whether a script is acceptable, or whether it requires any alterations to be undertaken by the Writer to make it acceptable for production, or whether it must abandon the script altogether (in which case all rights therein shall revert to the Writer and no further payments shall be due from the BBC).

- IV. The BBC will use its best endeavours to state within a month from delivery of a single script (or a month from delivery of the last of the commissioned scripts when two or more are commissioned simultaneously) whether a script is acceptable, or whether it requires any alterations to be undertaken by the Writer to make it acceptable for production, or whether it must abandon the script altogether (in which case all rights therein shall revert to the Writer and no further payments shall be due from the BBC).
- V. When script alterations are necessary it is the intention of the BBC to make every effort to inform and to reach agreement with the Writer. Whenever practicable any necessary alterations (other than minor alterations) shall be made by the Writer. Nevertheless the BBC shall at all times have the right to make (a) minor alterations and (b) such other alterations as in its opinion are necessary in order to avoid involving the BBC in legal action or bringing the BBC into disrepute. Any decision under (b) shall be made at a level not below that of Head of Department. It is however agreed that after a script has been accepted by the BBC alterations will not be made by the BBC under (b) above unless (i) the Writer, if available when the BBC requires the alterations to be made, has been asked to agree to them but is not willing to do so and (ii) the Writer has had, if he so requests and if the BBC agrees that time permits if rehearsals and recording are to proceed as planned, an opportunity to be represented by the Writers' Guild of Great Britain (or if he is not a member of the Guild by his agent) at a meeting with the BBC to be held within at most 48 hours of the request (excluding weekends). If in such circumstances there is no agreement about the alterations then the final decision shall rest with the BBC. Apart from the right to make alterations under (a) and (b) above the BBC shall not without the consent of the Writer or his agent (which consent shall not be unreasonably withheld) make any structural alterations as opposed to minor alterations to the script, provided that such consent shall not be necessary in any case where the Writer is for any reason not immediately available for consultation at the time which in the BBC's opinion is the deadline from the production point of view for such alterations to be made if rehearsals and recordings are to proceed as planned.
- VI. The Writer hereby WARRANTS that he will not license or sell the Work for use on television in any country during the period between signature of this agreement and 18 months after the date of the First Broadcast of the last of the scripts commissioned from the Writer in any batch of not more than 13 or, if the BBC or Enterprises exercises rights under 1 (4) or (5) above, in any of the countries in question until the expiration of such rights, and he further warrants that the Work shall be an original work which does not infringe the copyright or any other right of any person and further that it contains no defamatory matter (provided however that the Writer shall not be liable for any defamatory matter which in the opinion of BBC was included in the script without negligence or malice on his part).
- VII. In the case of complete and original multiple part series and serials (or a pilot for such series and serials) where all the episodes are written by the same author or joint authors and in which the copyright is owned entirely by such author or joint authors the Writer shall not until the expiry of a period of one year from the date of the First Broadcast of the script (or of the last script commissioned from the Writer in any batch of not more than 13) dispose of publication rights in the Work without prior reference to the BBC (so that the BBC or Enterprises can make an offer if either so wishes).
- VIII. In the case of commissions for Drama Group the Writer shall be entitled to attend the readthrough and one rehearsal of the script or (if more than one script is simultaneously commissioned) of each script. If the Writer so attends, the BBC shall pay a fee of £35 to the Writer for each attendance. The BBC may request the Writer to attend on other occasions and shall (in the case of commissions for Drama Group) pay a fee of £35 for each such attendance.
- IX. The above terms accord with those of the current agreements between the BBC and the Writers' Guild of Great Britain for Pay Television & Cable Rights and for Series and Serials. The provisions of the Agreement for Pay Television & Cable Rights relating to the calculation of a Co-Producer's deemed receipts (clause 3) and to changes in the method of calculating royalties in line with changes in Guild rates (clause 6) and the provisions of the Agreement for Series and Serials relating to Definitions (clause 3), Merchandising Rights (clause 6(b)), Credits (clause 7), Minimum Fees (clause 9), Reversion of Rights (clause 10(c)), Arbitration (clause 14) and Conciliation (clause 15) shall be deemed to be incorporated into and shall apply to this Agreement.

Signed on behalf of the BBC by

Mary Hildyard

Date

20.5.87

Signed on behalf of the Writer by

Harriet Blain

Date

*26 May 87***PENSION (only available to members of the Writers' Guild who are also members of the Writers' Guild Pension Scheme)**

The BBC is hereby authorised to set aside from the payment(s) of the Initial Fee(s) the Writer's contribution under the BBC's/Writers' Guild Pension Fund agreement and to pay such amounts direct to the Pension Fund for the Writer's credit together with the BBC's contribution.

Signed by or on behalf of the Writer

Harriet Blain

Date

26 May 87

From: Senior Assistant Contracts, Copyright Department

Room No &
Building

433 16 Langham Street

Tel.
Ext

date 17 June 1987

Subject: DR WHO - THE GREATEST SHOW IN THE GALAXY

To: John Nathan-Turner

Copy to: H.Tel.S.U.
Sp.Asst.to H.D.G.Tel.
M.S.S.D.Tel/M.P.D.Tel.

With reference to your brief of
Terms have been agreed as follows: 8 May 1987

Author: Stephen Wyatt

Nature of Contribution: 1 x 25' TV script being episode one

Basic fee: £

Type of Agreement: Guild Series

Deletions: None

Right to TX by: Two years from date of delivery

Project/Exp/Ident No: 1/LDN C761N

Fee payable: Half on signature and half on acceptance

Please let me have details of delivery and acceptance in due course.
Please send P as C.

Comments:

Cable rights included/~~not included~~



(Brian Turner)

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

0286 BWBT

BBC TV

17 June 1987

Service Date of issue

COPYRIGHT DEPARTMENT
PAYMENTS

Author if different
from Payee Stephen Wyatt

| | |
|-----------------|-------|
| Payee Number | 29-36 |
| | |

| | |
|---------------|-------------------|
| Payee Name | 37-64 |
| | LONDON MANAGEMENT |

| | |
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| Un. Cd. | 65-66 |
| | 25 |

| | | |
|---|-----|-----|
| C | RAI | Sc |
| 1 | 2 | 3-4 |
| | 0 | 07 |

Address 235 Regent Street cc. John Nathan-Turner
London C.A.DG.TEL
W1A 2JR M.S.S.D.TEL

| Project No. | Nom. A/C | Fee | Name of Programme, Title of Work and Author | Date of Broadcast |
|-------------|-------------|-------|------------------------------------------------------------------------------------------------------------------|----------------------|
| 5-17 | 18-21 | 22-28 | non-punch | 67-72 |
| 1/LDN C761N | | £ | DR WHO - THE GREATEST SHOW IN THE GALAXY 1 x 25' TV script being episode one 1st 1/2 fee <u>PENSION</u> | |

Authorisation

CB/ 03240

PS1750

ACCEPTANCE/REJECTION NOTIFICATION

(Enter acceptance or rejection date before despatch)
John Nathan-Turner, Producer, 'Doctor Who'

From: 304 Union House

Room No. & Building:

Telephone Extn: 8th May 1987

To: Copyright Department

Date of Brief:

Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation
(delete as appropriate)

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

SCRIPT

| | | |
|-----------------------------------------|--------------------------------------------|-------------------------------------------------|
| Project No: 1/LDN C 761 N | Series Title and code: 'DOCTOR WHO' 7H | |
| Target Delivery Date: 30th June 1987 | Actual Delivery Date: 23 September 1987 | Acceptance/Rejection Date: 28 September 1987 |

Title:

'The Greatest Show in the Galaxy' Episode One

Producer:

JOHN NATHAN-TURNER

Author:

STEPHEN WYATT

Theme:

Science-fiction adventure

Length:

1 x 25'

Notes re Fee etc:

AGENT: Mark Berlin
c/o London Management
235 Regent Street,
London.
W1A 2JR

Accepted subject to rewrites
to be agreed with writer.

Signed.....
(Producer)

John Nathan-Turner

.....
(Script Editor)

Andrew Cartmel

Accepted/Rejected by.....
John Nathan-Turner

CB/ 7473

COMMISSIONING BRIEF

From: John Nathan-Turner, Producer, 'Doctor Who'

8 OCT 1987

Room No. & Building: 304 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 29 September 1987

HL SERIES/SERIALS D. TELI would like to commission the following Original/~~Dramatisation~~/~~Adaptation~~/~~Translation~~
(delete as appropriate)

SCRIPT

| | |
|----------------------------------------------------------------------------------------------------------------------|--------------------------------------------------|
| Expenditure: 1/LDN C 762H | Series Title and code: 'Doctor Who' 7H |
| Target Delivery Date: 7 December 1987 | |
| Title and Episode Number (if applicable) of Proposed Script: 'The Greatest Show in the Galaxy' Episode Two | |
| Producer: JOHN NATHAN-TURNER | Author: STEPHEN WYATT |

Theme:

Science-fiction adventure

Length:

1 x 25'

Notes re Fee etc:


AGENT: Mark Berlin
c/o London Management
235 Regent Street
London
W1A 2JR

Signed



(Producer)

John Nathan-Turner



(Script Editor)

Andrew Cartmel

per ep.
Combed Series

8 OCT 1987

CB/ 7474

COMMISSIONING BRIEF

From: John Nathan-Turner, Producer, 'Doctor Who'

Room No. & Building: 304 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 29 September 1987

I would like to commission the following

FL SERIES/SERIALS D. TENOriginal/~~Dramatisation~~/~~Adaptation~~/~~Translation~~
(delete as appropriate)

SCRIPT

| | |
|-------------------------------------------------|-------------------------------------------|
| Expenditure: 1/LDN C 763B | Series Title and code: 'Doctor Who' 7H |
| Target Delivery Date: 7 December 1987 | |

Title and Episode Number (if applicable) of Proposed Script:

'The Greatest Show in the Galaxy' Episode Three

| | |
|----------------------------------------|---------------------------------|
| Producer: JOHN NATHAN-TURNER | Author: STEPHEN WYATT |
|----------------------------------------|---------------------------------|

Theme:

Science-fiction adventure

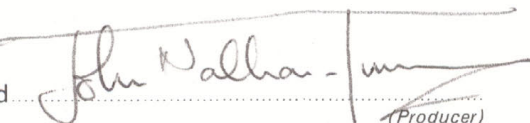
Length:

1 x 25'

Notes re Fee etc:

AGENT: Mark Berlin
c/o London Management
235 Regent Street
London
W1A 2JR

Signed



(Producer)

John Nathan-Turner



(Script Editor)

Andrew Cartmel

CB/ 7475

COMMISSIONING BRIEF

From: John Nathan-Turner, Producer, 'Doctor Who'

Room No. & Building: 304 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 29 September 1987

FL SERIES/SERIALS D. TEL

I would like to commission the following

Original/~~Dramatisation~~/~~Adaptation~~/~~Translation~~
(delete as appropriate)

SCRIPT

| | |
|-------------------------------------------------|--------------------------------------------------|
| Expenditure: 1/LDN C 764W | Series Title and code: 'Doctor Who' 7H |
| Target Delivery Date: 7 December 1987 | |

Title and Episode Number (if applicable) of Proposed Script:

'The Greatest Show in the Galaxy' Episode Four

Producer:

JOHN NATHAN-TURNER

Author:

STEPHEN WYATT

Theme:

Science-fiction adventure

Length:

1 x 25'

Notes re Fee etc:

AGENT: Mark Berlin
c/o London Management
235 Regent Street
London
W1A 2JR

Signed

JOHN NATHAN-TURNER

(Producer)



(Script Editor)

ANDREW CARTMEL

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

0117 BWBT

Service TV DRAMA

Date of issue 7/10/87

New. File
7H.

COPYRIGHT DEPARTMENT
PAYMENTS

Author if different
from Payee STEPHEN WYATT

| | |
|-----------------|-------|
| Payee Number | 29-36 |
| | |

| | |
|---------------|-------------------|
| Payee Name | 37-64 |
| | LONDON MANAGEMENT |

| | |
|------------|-------|
| Un. Cd. | 65-66 |
| | 25 |

Address

235 Regent Street
LONDON
W1A 2JR

CC JOHN NATHAN-TURNER
C.A.D.G.TEL
M.S.S.D.TEL

| | | |
|----|-----|-----|
| AC | RAI | Sc |
| 1 | 2 | 3-4 |
| | 0 | 07 |

| Project No. | Nom. A/C | Fee | Name of Programme, Title of Work and Author | Date of Broadcast |
|-------------|-------------|-------|----------------------------------------------------------------------------------------------------------------------------|----------------------|
| 5-17 | 18-21 | 22-28 | non-punch | 67-72 |
| 1/LDN C761N | | £ | <p>DR WHO - THE GREATEST SHOW IN THE GALAXY</p> <p>1 x 25' TV script being ep 1</p> <p>2nd ½ fee</p> <p><u>PENSION</u></p> | |

Authorisation *Askyman*

Ref: 01/CT/BWBT
Ext.

7th October 1987

Dear Mark

DR WHO-THE GREATEST SHOW IN THE GALAXY# STEPHEN WYATT

I have today authorised payment of the second half fee for Stephen Wyatt's 25-minute television script being episode 1 of the above series. However, this script has been accepted subject to any re-writes or revisions as considered necessary by the producer being carried out nearer the production date. The second half fee ~~heretofore~~ has been authorised on the understanding that Stephen Wyatt will carry out this work in due course without asking for further payment.

Best wishes

Yours sincerely

(Brian Turner)
Senior Assistant, Contracts
Copyright Department

Mark Berlin Esq
London Management
235 Regent Street
LONDON
W1A 2JR

8th October 1987

Mark

Stephen Wyatt for 3 x 25-minute TVscripts in
the DOCTOR WHO series, being episodes 2, 3 and 4 of THE GREATEST SHOW IN
THE GALAXY.

£ per episode

Mark Berlin Esq
London Management
235 Regent Street
LONDON
W1A 2JR

Enc

THE BRITISH BROADCASTING CORPORATION

Broadcasting House, London, W1A 1AA

Telegrams and Cables: Broadcasts London Telex

Telex: 265781 ★ Telephone: 01-580 4468

25 NOV 1987

AGREEMENT RELATING TO THE COMMISSIONING OF SPECIALLY WRITTEN TELEVISION SERIES AND SERIALS

Form Guild Series (G)

Name STEPHEN WYATT (London Management) ("the Writer")

IN CONSIDERATION of payment by the BBC to the Writer or his agent of a fee ("the Initial Fee") of per episode

..... (payable as provided in II below)

the Writer hereby grants to the BBC the following rights in the 3 x 25-minute TV scripts being episodes 2, 3 and 4 in the series DOCTOR WHO, entitled THE GREATEST SHOW IN THE GALAXY.

(hereinafter called "the Work"): Prog No: 1/LDN C762H, C763B, C764W, For delivery by 7/12/87.

- (1) The exclusive right to give, during a period of 2 years from the date of delivery to the BBC of the full script (or of the last of the Writer's full scripts in any batch of not more than 13), a television broadcast ("the First Broadcast") of a performance of the Work once only, simultaneously or non-simultaneously, live and/or recorded, from all or any of the BBC's transmitters in BBC-1 (including BBC Wales) or in BBC-2 or (in the case of Welsh language programmes for the Fourth Channel in Wales) from the IBA's transmitters as the case may be.
- (2) The right to extend by one further year the period within which the First Broadcast may be given by giving notice to this effect to the Writer prior to the expiry of the initial 2 year period and subject to a further fee which shall be equal to 10% of the Initial Fee if at the time such notice is given rehearsals have already commenced or are scheduled to do so and do in fact thereafter commence before the expiry of a period of 3 months from the end of the initial 2 year period, but which shall in any other case be equal to 20% of the Initial Fee.
- (3) The exclusive right to give repeat television broadcasts of performances of the Work during a period of 3 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13), subject to payment on broadcasting taking place of 75% of the Initial Fee for each repeat given simultaneously or non-simultaneously, live and/or recorded from all or any of the BBC's transmitters in BBC-1 (including BBC Wales) or in BBC-2 or (in the case of Welsh language programmes for the Fourth Channel in Wales) from the IBA's transmitters as the case may be.
- (4) Save as hereinafter provided, the exclusive right to transmit or to license the transmission of recordings of the Work during a period of 7 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13)
 - (a) in any overseas territory subject to payment of (i) non-returnable area payments equal to the below-specified percentages of the Initial Fee and payable upon completion of the first sale in the territory in question; and (ii) amounts equal to the below-specified percentages of the gross receipts of BBC Enterprises Limited ("Enterprises") from the sale abroad of telerecordings of the Work, payable after sales have been achieved as follows:-

| Territory | Area Payment (% of Initial Fee) | % of Enterprises' Gross Receipts |
|-----------------------------------------------------------|------------------------------------|-------------------------------------|
| U.S.A. | Nil | 10% |
| Canada | 15% | 4% |
| Australia | 15% | 4% |
| Germany | 30% | 5% |
| Rest of Europe | 20% | 5% |
| Alternatively for individual areas in Rest of Europe: | | |
| Italy | 5% | 5% |
| East Europe (including Yugoslavia, Albania and Greece) | 5% | 5% |
| Belgium, Holland and Luxembourg | 10% | 5% |
| Scandinavia | 15% | 5% |
| France and Monaco | 5% | 5% |
| Spain and Portugal | 5% | 5% |
| Irish Republic | 2% | 5% |
| Rest of World | Nil | 5% |

or (b) in any overseas territory other than the U.S.A. (in respect of which territory the above provisions shall apply) subject to payment of an amount equal to one or other of the below-specified percentages of the Initial Fee and provided notice of the desire to acquire such rights has been given to the Writer by Enterprises or any other co-producer at the appropriate time as hereafter provided:-

- (i) 125% of the Initial Fee if such notice has been given on or before the first day of principal photography of the script or (if more than one script has been simultaneously commissioned) of the first script, or
- (ii) 150% of the Initial Fee if such notice has been given after the first day of principal photography but before the expiry of a period of one month from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13).

PROVIDED THAT (a) the area payment in the case of Canada or Australia shall not be less than £100 for 50 to 60 minutes, or pro rata for shorter lengths, AND (b) in the case of complete and original multiple part series and serials where all the episodes are written by the same author or joint authors and in which the copyright is owned entirely by such author or joint authors (or, if the complete and original multiple part series or serial exceeds six episodes, where the same author or joint authors have written at least six episodes), then the author or joint authors may if he or they so wish, at the time when his or their agreement is made with the BBC but not subsequently, withhold rights for Europe (excluding the Irish Republic) but not for other areas, AND (c) in the case of co-productions the gross receipts shall be taken to be the average mean rate listed in the latest available figures in "Variety" but adjusted in respect of lapse of time after consultation with the Guild, or in the case of countries not listed by "Variety" the average mean rate for the country in question, to be agreed upon between the BBC and the Guild.

- (5) During a period of 5 years from the date of the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13), the exclusive right and thereafter the non-exclusive right to sell or authorise the sale of recordings of the Work for an unlimited number of showings on pay television and basic cable television networks subject to payment of a percentage of receipts (other than receipts from sales to the Arts & Entertainment Network) and of co-producers' actual or deemed receipts

(other than from co-productions with the Arts & Entertainments Network) as hereinafter provided:-

| Enterprises' receipts/Co-Producers' actual (or deemed) receipts per episode | % of Enterprises' receipts/Co-Producers' actual (or deemed) receipts per episode payable to the Writer |
|-----------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|
| £1 - £10,000 | 3% |
| £10,001 - £20,000 | 5% |
| £20,001 - £30,000 | 8% |
| over £30,000 | 10% |

PROVIDED THAT (a) Where Co-Producers' actual (or deemed) receipts exceed £30,000 the BBC and/or Enterprises shall have the right to negotiate other rates subject to a minimum payment of £3,000 (b) In the event of a co-production between the Arts & Entertainment Network ("A & E") and the BBC the Writer will be paid 5% of the prevailing selling price for BBC programmes sold to A & E of the same length as the co-produced programme. (c) The Writer will be paid 5% of Enterprises' receipts from a sale to A & E. (d) The BBC and/or Enterprises will lay no claim to any monies payable to the Writer via foreign and/or domestic collecting societies in respect of pay television and basic cable rights in the Work. The Writer shall have no claim to payment by the BBC or Enterprises in respect of rights collectively licensed. In particular but not by way of limitation no payment to the Writer shall be made by the BBC or Enterprises in respect of the inclusion of the Work in a cable programme service so long as the Work is included via the transmission of the programme simultaneously with the BBC's own broadcast and the inclusion of the Work has not been authorised solely by the BBC or Enterprises AND (e) The Writer may terminate the BBC's non-exclusive licence by not less than four years notice in writing to the Director of Business Administration, Enterprises, to take effect not earlier than 14 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13).

- (6) During a period of 7 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13) the exclusive right to show and to license recordings of the Work to be shown throughout the world to non-paying audiences (including trapped audiences) without restriction as to the number of showings on payment of percentages of the Initial Fee payable on the first showings within the categories in question as follows:

(a) Non-paying audiences (other than trapped audiences):-

- (i) U.S.A. - 5% of the Initial Fee
- (ii) British Islands, Canada and Australia - 3% of the Initial Fee (or 1% per territory)
- (iii) Rest of World - 2% of the Initial Fee

to cover audiences not required to make any specific payment for seeing or hearing television and which consist of registered students in an educational establishment, employees of a company or similar body which is holding educational or instructional classes for them; members of a club or other organisation of an educational, cultural, religious, charitable or social nature (including but not limited to drama study groups, film societies, churches, professional associations, Women's Institutes); persons attending exhibitions and product demonstrations; and

(b) Trapped audiences - 1% of the Initial Fee for each of the following categories subject to a cumulative maximum of 5% to cover all trapped audiences:-

- (i) hotels
- (ii) ships
- (iii) aircraft
- (iv) buses and trains
- (v) construction sites and oilrigs
- (vi) shops, pubs, discos and restaurants
- (vii) airport lounges
- (viii) video juke boxes
- (ix) hospitals
- (x) military establishments

- (7) During a period of 7 years from the First Broadcast of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13) the exclusive option ("the Videogram Option") to acquire a licence ("the Videogram Licence") to reproduce the Work in the form of videograms and to distribute, hire and sell such videograms to the public throughout the world (or to authorise sublicensees or subdistributors to reproduce and distribute the same for hire or sale to the public), the Videogram Licence to be an exclusive licence during the period of 10 years from the date of exercise of the Videogram Option and non-exclusive thereafter, subject to payment to the Writer upon first publication of the said videograms, whether by Enterprises or an authorised sublicensee, of a non returnable advance on account of and deductible from royalties thereafter payable upon sales, which said advance and royalties shall be payable at such rates and upon such terms as provided in the Videograms Minimum Terms Agreement between the BBC, Enterprises and the Writers' Guild of Great Britain in force at the date of exercise of the Videogram Option.

- (8) The BBC shall be free without further payment to use recordings of the Work for:-

- (a) Private purposes of the BBC or for the purposes covered by this Agreement.
- (b) Televising brief excerpts in programmes of an historic or reminiscent nature or in trailer programmes.
- (c) Deposit, if the recording is considered of permanent interest, with the National Film Archive (being part of the British Film Institute) and with similar archive holding bodies, for preservation purposes and for private study on the premises by bona fide students.
- (d) Showing at television and film festivals.
- (e) Making dubbings of the recordings into foreign languages and/or to add foreign language subtitles for the purpose of effecting sales hereunder.

II. Payment of the Initial Fee shall be made as follows:-

- (1) Where a single script is commissioned by the BBC from the Writer, the Initial Fee is payable half on signature of this Agreement and half on acceptance by the BBC of the material as suitable for television.
- (2) Where more than one script is simultaneously commissioned by the BBC from the Writer, the full fee for the first script is payable on signature of this Agreement, and the first half fees for the remaining scripts (up to a maximum of a further 12) are payable on acceptance by the BBC of the first full script.
The second half fees (after No. 1) will become payable as each script is accepted.
- (3) During a period of 56 days from delivery of the script (or, if more than one script is simultaneously commissioned, from delivery of the last of such scripts) the Writer shall carry out such rewrites as the BBC may ask for, but if the BBC requires further alterations after 56 days from delivery of the script (or, if more than one script is simultaneously commissioned, from delivery of the last of such scripts), then the Writer shall be entitled to ask for payment of a further quarter fee before undertaking such further alterations. If these alterations do not make the script acceptable to the BBC for broadcasting, then (unless special arrangements to the contrary are mutually agreed) the Agreement with the Writer shall be terminated, the final quarter fee will not be payable, and the rights in the Writer's contribution will revert to him.

III. The Writer shall retain all rights in his script (subject to the terms of this Agreement) and in any characters (major or minor) dimensionally created by him for the series or serial. If any such dimensionally created character is subsequently used by the BBC in a major capacity in another programme not written by the original Writer, then the BBC shall be obliged to obtain the original Writer's prior consent and to negotiate a fee for such further use.

- IV. The BBC will use its best endeavours to state within a month from delivery of a single script (or a month from delivery of the last of the commissioned scripts when two or more are commissioned simultaneously) whether a script is acceptable, or whether it requires any alterations to be undertaken by the Writer to make it acceptable for production, or whether it must abandon the script altogether (in which case all rights therein shall revert to the Writer and no further payments shall be due from the BBC).
- V. When script alterations are necessary it is the intention of the BBC to make every effort to inform and to reach agreement with the Writer. Whenever practicable any necessary alterations (other than minor alterations) shall be made by the Writer. Nevertheless the BBC shall at all times have the right to make (a) minor alterations and (b) such other alterations as in its opinion are necessary in order to avoid involving the BBC in legal action or bringing the BBC into disrepute. Any decision under (b) shall be made at a level not below that of Head of Department. It is however agreed that after a script has been accepted by the BBC alterations will not be made by the BBC under (b) above unless (i) the Writer, if available when the BBC requires the alterations to be made, has been asked to agree to them but is not willing to do so and (ii) the Writer has had, if he so requests and if the BBC agrees that time permits if rehearsals and recording are to proceed as planned, an opportunity to be represented by the Writers' Guild of Great Britain (or if he is not a member of the Guild by his agent) at a meeting with the BBC to be held within at most 48 hours of the request (excluding weekends). If in such circumstances there is no agreement about the alterations then the final decision shall rest with the BBC. Apart from the right to make alterations under (a) and (b) above the BBC shall not without the consent of the Writer or his agent (which consent shall not be unreasonably withheld) make any structural alterations as opposed to minor alterations to the script, provided that such consent shall not be necessary in any case where the Writer is for any reason not immediately available for consultation at the time which in the BBC's opinion is the deadline from the production point of view for such alterations to be made if rehearsals and recordings are to proceed as planned.
- VI. The Writer hereby WARRANTS that he will not license or sell the Work for use on television in any country during the period between signature of this agreement and 18 months after the date of the First Broadcast of the last of the scripts commissioned from the Writer in any batch of not more than 13 or, if the BBC or Enterprises exercises rights under 1 (4) or (5) above, in any of the countries in question until the expiration of such rights, and he further warrants that the Work shall be an original work which does not infringe the copyright or any other right of any person and further that it contains no defamatory matter (provided however that the Writer shall not be liable for any defamatory matter which in the opinion of BBC was included in the script without negligence or malice on his part).
- VII. In the case of complete and original multiple part series and serials (or a pilot for such series and serials) where all the episodes are written by the same author or joint authors and in which the copyright is owned entirely by such author or joint authors the Writer shall not until the expiry of a period of one year from the date of the First Broadcast of the script (or of the last script commissioned from the Writer in any batch of not more than 13) dispose of publication rights in the Work without prior reference to the BBC (so that the BBC or Enterprises can make an offer if either so wishes).
- VIII. In the case of commissions for Drama Group the Writer shall be entitled to attend the readthrough and one rehearsal of the script or (if more than one script is simultaneously commissioned) of each script. If the Writer so attends, the BBC shall pay a fee of £35 to the Writer for each attendance. The BBC may request the Writer to attend on other occasions and shall (in the case of commissions for Drama Group) pay a fee of £35 for each such attendance.
- IX. The above terms accord with those of the current agreements between the BBC and the Writers' Guild of Great Britain for Pay Television & Cable Rights and for Series and Serials. The provisions of the Agreement for Pay Television & Cable Rights relating to the calculation of a Co-Producer's deemed receipts (clause 3) and to changes in the method of calculating royalties in line with changes in Guild rates (clause 6) and the provisions of the Agreement for Series and Serials relating to Definitions (clause 3), Merchandising Rights (clause 6(b)), Credits (clause 7), Minimum Fees (clause 9), Reversion of Rights (clause 10(c)), Arbitration (clause 14) and Conciliation (clause 15) shall be deemed to be incorporated into and shall apply to this Agreement.

Signed on behalf of the BBC by

Date

Signed on behalf of the Writer by

Date

PENSION (only available to members of the Writers' Guild who are also members of the Writers' Guild Pension Scheme)

The BBC is hereby authorised to set aside from the payment(s) of the Initial Fee(s) the Writer's contribution under the BBC's/Writers' Guild Pension Fund agreement and to pay such amounts direct to the Pension Fund for the Writer's credit together with the BBC's contribution.

Signed by or on behalf of the Writer

Date

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

0187 BWBT

Service TV DRAMA Date of issue 30/11/87

File

COPYRIGHT DEPARTMENT
PAYMENTS

| | |
|-----------------|-------|
| Payee Number | 29-36 |
| | |

| | |
|---------------|-------------------|
| Payee Name | 37-64 |
| | LONDON MANAGEMENT |

| | |
|------------|-------|
| Un. Cd. | 65-66 |
| | 25 |

| AC | RAI | Sc |
|----|-----|-----|
| 1 | 2 | 3-4 |
| | 0 | 07 |

Address

235 Regent Street
LONDON
W1A 2JR

cc JOHN NATHAN-TURNER
C.A.D.G.TEL
M.S.S.D.TEL

| Project No. | Nom. A/C | Fee | Name of Programme, Title of Work and Author | Date of Broadcast |
|-------------|-------------|-------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|
| 5-17 | 18-21 | 22-28 | non-punch | 67-72 |
| 1/LDN C762H | | £ | <p>DR WHO <u>PENSION</u></p> <p>3 x 25' TV scripts being eps 2,3 and 4 in the DR WHO series entitled THE GREATEST SHOW XNB IN THE GALAXY</p> <p>Full fee for ep 2</p> | |

Authorisation *[Signature]*

From: Senior Assistant Contracts, Copyright Department

Room No. &
Building

433 16 Langham Street

Tel.
Ext.

date 30/11/87

Subject: DR WHO - THE GREATEST SHOW IN THE GALAXY; STEPHEN WYATT

To: John Nathan-Turner

Copy to: H.Tel.S.U.
Sp.Asst.to H.D.G.Tel.
M.S.S.D.Tel/M.P.D.Tel.

With reference to your brief of 29.9.87
Terms have been agreed as follows:

Author: STEPHEN WYATT

Nature of Contribution: 3 x 25' TV scripts being eps 2,3 and 4 in the
DR WHO series entitled THE GREATEST SHOW IN THE
GALAXY

Basic fee: £ per episode

Type of Agreement: Guild Series

Deletions:

Right to TX by: 2 years from date of delivery

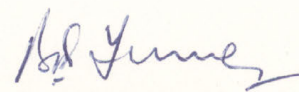
Project/Exp/Ident No: 1/LDN C762H, 1/LDN C763B, 1/LDN C764W

Fee payable: Full fee payable for first episode on signature,
first half fees for remaining scripts payable on
acceptance of first script, second half fees on
each remaining script on acceptance

Please let me have details of delivery and acceptance in due course.
Please send P as C.

Comments:

Cable rights included/~~not included~~


(Brian Turner)

From: John Nathan-Turner, Producer, 'DOctor Who'

Room No. &
Building: 304 Union House

Tel.
Ext.:

date: 10.12.87

Subject: ALAN WAREING

To: Marcia Wheeler through Jonathan Powell

Please engage ALAN WAREING to direct DOCTOR WHO 7J
(4 parts); overall dates 21st March - 22nd July 1988.
Agent: Sue Rogers at Duncan Heath.

Thanks.

JOHN NATHAN-TURNER

kme

23 DEC 1987

CB/ 7473

PS1750

ACCEPTANCE/REJECTION NOTIFICATION

John Nathan-Turner, Producer, 'Doctor Who'
(Enter acceptance or rejection date before despatch)

From: 304 Union House

Room No. & Building:

Telephone Extn: 29 September 1987

To: Copyright Department

Date of Brief:

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation

~~SCRIPT~~ (delete as appropriate)

| | | |
|------------------------------------------|---------------------------------------------|--------------------------------------------------|
| Expenditure: 1/LDN C 762H | Series Title and code: 'Doctor Who' 7H | |
| Target Delivery Date: 7 December 1987 | Actual Delivery Date: 14th December 1987 | Acceptance/Rejection Date: 21st December 1987 |

Title: SUBJECT TO RE-WRITES

'The Greatest Show in the Galaxy' Episode Two

| | |
|---------------------------------|--------------------------|
| Producer: JOHN NATHAN-TURNER | Author: STEPHEN WYATT |
|---------------------------------|--------------------------|

Theme:

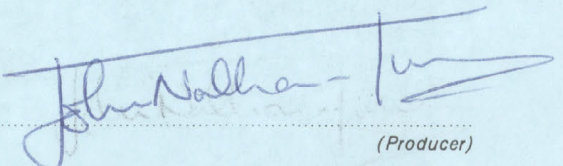
Science-fiction adventure

Length:
1 x 25'

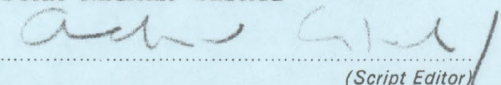
Notes re Fee etc:

AGENT: Mark Berlin
c/o London Management
235 Regent Street
London
W1A 2JR

Signed


(Producer)

John Nathan-Turner


(Script Editor)

Andrew Cartmel

Accepted/Rejected by JNT

23 DEC 1987

CB/ 7474

PS1750

ACCEPTANCE/REJECTION NOTIFICATION

John Nathan-Turner, Producer, 'Doctor Who'

(Enter acceptance or rejection date before despatch)

From: 304 Union House

Room No. & Building:

Telephone Extn: 29 September 1987

To: Copyright Department

Date of Brief:

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation

SCRIPT (delete as appropriate)

| | | |
|------------------------------------------|---------------------------------------------|--------------------------------------------------|
| Expenditure: 1/LDN C 763B | Series Title and code: 'Doctor Who' 7H | |
| Target Delivery Date: 7 December 1987 | Actual Delivery Date: 14th December 1987 | Acceptance/Rejection Date: 21st December 1987 |

Title:

SUBJECT TO RE-WRITES

'The Greatest Show in the Galaxy' Episode Three

Producer:

JOHN NATHAN-TURNER

Author:

STEPHEN WYATT

Theme:

Science-fiction adventure

Length:

1 x 25'

Notes re Fee etc:

AGENT:: Mark Berlin
c/o London Management
235 Regent Street
London
W1A 2JR

Signed

John Nathan-Turner

(Producer)

Andrew Cartmel

(Script Editor)

Accepted/Rejected by

JNT

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

0237 BWBT

COPYRIGHT DEPARTMENT
PAYMENTS

Service TV Drama

Date of issue 4 January 1988

Author if different
from Payee Stephen Wyatt

| | |
|-----------------|-------|
| Payee Number | 29-36 |
| | |

| | |
|---------------|--------------------------|
| Payee Name | 37-64 |
| | <u>London Management</u> |

| | |
|------------|-----------|
| Un. Cd. | 65-66 |
| | <u>25</u> |

| AC | RAI | Sc |
|----|-----|-----|
| 1 | 2 | 3-4 |
| | 0 | 07 |

Address

235 Regent Street
London
W1A 2JT

JOHN NATHAN-TURNER
C.A.D.G.TEL
M.S.S.D.TEL

| Project No. | Nom. A/C | Fee | Name of Programme, Title of Work and Author | Date of Broadcast |
|--------------------|--------------|--------------|-----------------------------------------------------------------------------------------------------------------------|----------------------|
| <u>5-17</u> | <u>18-21</u> | <u>22-28</u> | <u>non-punch</u> | <u>67-72</u> |
| <u>1/LDN C763B</u> | | <u>£</u> | <u>DOCTOR WHO - THE GREATEST SHOW IN THE</u> <u>GALAXY Pension</u> | |
| <u>1/LDN C764W</u> | | <u>£</u> | <u>3 x 25' TV scripts Being episodes 3 and 4</u> <u>full fee for episode 3</u> <u>1st 1/2 fee for episode 4</u> | |

Authorisation John Nathan-Turner

Ref: 01/CT/BWBT
Ext.

5 January 1988

Marc Berlin Esq
London Management
235 Regent Street
London
W1A 2JT

Dear Marc

DOCTOR WHO: STEPHEN WYATT

I have today authorised payment of the full fee for episode 3 and the first half of episode 4 of Stephen Wyatt's 25-minute television scripts for the above series. However, episodes 2 and 3 have been accepted subject to any re-writes or revisions as considered necessary by the producer being carried out nearer the production date. These two payments have therefore been authorised on the understanding that Stephen Wyatt will carry out this work in due course without asking for further payment.

Best wishes,

Yours sincerely

Brian Turner
Senior Assistant, Contracts
Copyright Department

From: Planning Organiser, Studios

Room No. &
Building: 6055 TC

Tel.
Ext.:

date: 11th January 1988

Subject: STUDIO MOVES

To: John Nathan-Turner

C.C.

P.M. Res.
a/Man. Series/Serials
P.O. Servicing
P.O. Post-Production
P.O. O.B.'s
P. Co-ord. (Simon)

This is to confirm that I have moved Dr. Who 7D.

Was Wk. 22 WED/THURS now TUE/WED/THURS

Was Wk. 24 WED/THURS/FRI now WED/THURS

This enables you to have additional rehearsal for the O.B.

Jennie Betts

(Jennie Betts)

*Copy to Julie
the back
tame.*
*File ✓
75.*

20 JAN 1988

CB/ 7475

ACCEPTANCE/REJECTION NOTIFICATION

John Nathan-Turner (Enter acceptance/rejection code before despatch)

From: 304 Union House

Room No. & Building:

Telephone Extn: 29 September 1987

To: Copyright Department

Date of Brief:

Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation

(delete as appropriate)

SCRIPT

| | | |
|------------------------------------------|-------------------------------------------|-------------------------------------------------|
| Expenditure: LNDN C 764W | Series Title and code: 'Doctor Who' 7H | |
| Target Delivery Date: 7 December 1987 | Actual Delivery Date: 8th January 1988 | Acceptance/Rejection Date: 18th January 1988 |

Title:

'The Greatest Show in the Galaxy'

Episode Four

SUBJECT TO RE-WRITES
TO BE AGREED

Producer:

JOHN NATHAN-TURNER

Author:

STEPHEN WYATT

Theme:

Science-fiction adventure

Length:

1 x 25'

Notes re Fee etc:

AGENT: Mark Berlin
c/o London Management
235 Regent Street
London
W1A 2JR

Signed

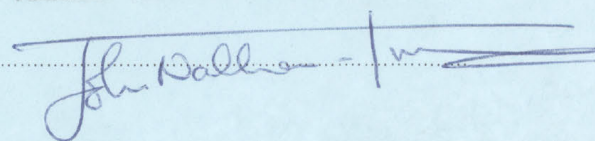
JOHN NATHAN-TURNER

(Producer)

ANDREW CARTMEL

(Script Editor)

Accepted/Rejected by



| | | | | | | | | | | | | | |
|--------------------------------|--|--|--|-------------------------|--|---------------------|--|------------------------|--|-----------------------|--|-----------|-------------|
| Strand/Series Title | | | | DOCTOR WHO | | | | REHEARSAL ROOM BOOKING | | | | | |
| Programme Title | | | | DOCTOR WHO | | | | Distribution | | Denotes Recipient | | No of Cop | |
| Episode/Sub. Title | | | | 7J | | | | To:- | | Room No. and Building | | | |
| Costing Number | | | | 50/LDL K 231 K | | Prod. Costing Wk(s) | | Channel | | Studio Bookings | | 4047 T.C. | 5 |
| Programme Identificat'n Number | | | | 50/LDL K 231 K | | Studio | | Week(s) | | Producer | | 304 UNION | * |
| Production date(s) | | | | 31st May/1st & 2nd June | | Week(s) | | Director | | 311 UNION | | * | |
| Filing/O.B. date(s) | | | | 14th-18th May | | Week(s) | | Sup. (Reh. Props) | | Victoria Rd, N. Acton | | 1 | |
| Producer | | | | John Nathan-Turner | | Room No. / Building | | Tel. Extn. | | Department | | File Copy | 1 |
| Director | | | | Alan Wareing | | 304 Union | | | | Drama S.S. | | Date | 20.Jan.1988 |
| Designer | | | | David Lasky | | 311 Union | | | | | | | * |

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs:
One of these two copies, signed by the Producer, will be returned to Studio Bookings:

(PART 2)
(PART 3)

PART 1

Mark-up date(s):

6th May - for OB Rehearsal

19th May - for Studio Rehearsal

4th June - for Studio Rehearsal

First reh. date:

7th May ----- Last reh. date: 12th May (OB Reh)

20th May ----- 30th May (Studio Reh)

Details of Saturday afternoons or Sundays if required (state dates and times): 14th June (Studio Reh)

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, minors in cast, etc.):

FOR THE OB REHEARSAL PERIOD WE ONLY REQUIRE
A SMALL ROOM.
HOWEVER, WE WILL NEED A LARGE ROOM TO ALLOW
FOR LARGE COMPOSITE SETS FOR THE STUDIO REHEARSAL
PERIODS PLEASE.

Signed

Kaletal

Date

20th Jan. 1988

PART 2

The following rehearsal facilities have been booked for this production

Room

302 for May, - room not confirmed yet for June.

Total no. of days

30

at

£198

TOTAL INTERNAL COST

£5,940

Facility Code

J 30

Signed

M. Mann

Date

3rd May '88.

Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M. Tel. reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3

I accept the above booking

Signed

Date

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

0664 BWT

Service **TV DRAMA**

Date of issue **22/1/88**

File

COPYRIGHT DEPARTMENT
PAYMENTS

Author if different
from Payee

STEPHEN WYATT

| | |
|-----------------|-------|
| Payee Number | 29-36 |
|-----------------|-------|

| | |
|---------------|-----------------------------------|
| Payee Name | 37-64 LONDON MANAGEMENT |
|---------------|-----------------------------------|

| | |
|------------|--------------------|
| Un. Cd. | 65-66 25 |
|------------|--------------------|

Address

**235 Regent Street,
London W1A 2JR**

cc John Nabhan-Turner
C.A.D.G.Tel.
M.S.S.D.Tel.

| | | |
|---|-----|-----|
| A | RAI | Sc |
| 1 | 2 | 3-4 |
| | 0 | 07 |

| Project No. | Nom. A/C | Fee | Name of Programme, Title of Work and Author | Date of Broadcast |
|-------------|-------------|-------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|
| 5-17 | 18-21 | 22-28 | non-punch | 67-72 |
| 1/LDN C764W | | £ | <p>DR WHO; THE GREATEST SHOW IN THE GALAXY PENSION</p> <p>3 x 25' original tv scripts being eps 2, 3 & 4 of the above</p> <p>2nd $\frac{1}{2}$ fee</p> | |

Authorisation

Ady...

File

26th February 1988

Dear John,

I don't know whether you've got around to listening to my previous demos yet, but just to give you more to think about I hoped you might be interested in hearing a few more recent pieces !!

Since our last meeting / telephone conversations, I have, for various reasons, left my full time employment and struck out as a full time freelance composer. Hence I'm writing to you again, once again in the hope that you might be able to offer me some work on 'Doctor Who'.

I still don't have an enormous track record I'm afraid, unless you count numerous industrial videos (some was from those on this tape), TVAm's Christmas theme tune (also on this tape - but unused

because of the recent dispute there), a contribution
to 'Rockcliffe's Babies', 'Timeflight', Reeltime pictures'
'MythMakers' series, 'MythRunner' and the
forthcoming 'Wartime'. Industrial video keeps things
picking over but I'm still looking for a break into
broadcast TV. If you would like to give me
a piece of script or video to demo to (as you
once suggested) then fine, I promise you, you
won't be disappointed!

As you know, I am a trained composer
and I run my own studio - I know I can do
a good job so please give me a chance!! (and
a gravel!!!)

I hope to talk to you soon,

Sincerely,

Mark Ayres



BBC tv
DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

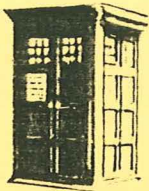
TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

CAST BREAKDOWN: "DR. WHO" - "The Greatest Show in the Galaxy"

Dates: 6th May - 16th June

| | |
|--------------------|---------------------------------------------------------------------------------------------------------------------------------------|
| <u>THE CAPTAIN</u> | Very good part (4 eps) Early-mid 40's Suave, sophisticated rotter. |
| <u>MAGS</u> | Very strong part (4 eps) Sidekick to Captain. Agressive, gutsy lady. Must be trim & athletic. (Turns into werewolf). 20-30 yrs. |
| <u>WHIZZ KID</u> | Good part (3 eps) Young, immature 20 year old A boring, enthusiastic fan of the "psychic circus". |
| <u>MORGANA</u> | Good part (4 eps) Gypsy style fortune teller & crystal ball gazer. Mid 30's. Attractive, mysterious (possibly ethnic looking). |
| <u>STALLSLADY</u> | Neat cameo (2 eps) 50's. A bit of an old hag, both in appearance & manner. |
| <u>NORD</u> | Good part (2 eps) Basically a thug on a motorbike. (Must be able to ride a big motorbike confidently). |
| <u>RINGMASTER</u> | Good part (4 eps) Black actor. Mid 30's Lively character. Some lines spoken in rapping style therefore must be able to rap. |
| <u>BELLBOY</u> | Good part (3 eps) Early-mid 30's. Goodlooking, athletic, hippy-type fugitive. |

Contd.....



BBC tv
DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: 01-743 8000 TELEX: 265781
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

CAST BREAKDOWN "Dr. Who"

CHIEF CLOWN

Very good part (4 eps) Early-mid 30's
Represented as white-faced clown. Outward
appearance of joviality, rather nasty
underneath.

MUM

Good part (3 eps) early-mid 40's.
"Normal", average everyday "mum". Turns
into evil god. would be required to wear
contact lenses for specialised shots.

DAD

Good part (3 eps) Early-mid 40's.
"Normal" average, everyday "dad".
Turns into evil god. Must be prepared to
wear contact lenses for specialised shots.

DEADBEAT

Very good part (3 eps). Gaunt looking
figure, hippy character. Early 30's.
Appears to be zombie-like at beginning
but becomes normal.

file
NR

23rd. March 1988.

Dear John,

Here are the demo cues for 'Remembrance
& the Odeles' part 1, as promised.

I've actually attempted four sequences:

(i) The opening Model shot.

(ii) Scene 3 (script page 9) - The Doctor
examines the aerids on the van roof and spots our
Ninth School. Given the recent trend of using the 'Doctor
Who' theme in the incidental music, I've given it a try
here!

(iii) Scenes 17-20 (pp. 38-46) The Big Shoot-Out
in Totter's Lane. I hope it's fairly obvious which bit
fits which bit, if you see what I mean! I've included
a couple of sound effects to help it along.

(iv) Scene 28 (pp. 57-58) The Doctor and Ace
meet the Wardenmaster.

I hope you like some (if not all!) of the ideas
and will feel able to let me loose on the show
proper!!

It's ~~still~~ a bit tricky demo-ing to a script
as of course I have no idea how it's to be shot,

So these ones are really musical impressions of ~~the~~
the way I picture it in my mind - rather than
real incidental ones.

I look forward to hearing from you & hope to
see you soon.

yours sincerely,

Mark Ayres

P.S. I loved the script!!

File.

FROM: Personnel Manager, Programmes Television (1)

24th March 1988

Room &

Building: B202 Centre House

Ext. ~~8ext~~

To: John Nathan-Turner

A guest contract has now been issued to Mr. Alan Wareing,

Engaged as

Director

Programme

"Dr. Who"

Dates of Engagement

21st March 1988 to 22nd July 1988

Department

Drama Series/Series



Pat Dyer

| | | | |
|---------------------------------------------------------------------------|--|--------------------------------------------------------------|-----------------------------|
| DEPT: DRAMA SERIES/SERIALS | | From JOHN NATHAN-TURNER | |
| PRODUCER OF 'DOCTOR WHO' | | | |
| Script Editor ANDREW CARTMEL | | Project No. 50/LDL K 231K | Duration 4 x 25' |
| Title of Play, Series episode or Serial 'The Greatest Show in the Galaxy' | | | |
| Author (and Translator) Stephen Wyatt | | Dramatised/ Adapted by | |
| Director (if known) Alan Wareing | | Rec. Wk. & Day (if known) | TX Week & Day (if known) |
| Studio | | Cast * XXXXXXXX / Medium / Small XXXXX | |
| Approx. No. & Type of Sets | | Possible Film Req. | |

TYPE OF DRAMA Modern or Period (give date)

Comedy, Drama, Suspense, Thriller, etc.

Science-fiction adventure

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

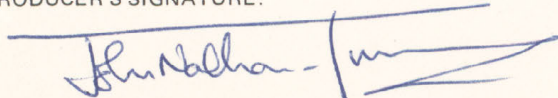
Ace and the Doctor are lured by a promotional brochure (in the form of a space satellite) to visit the Psychic Circus on the planet Segonax.

But mysterious forces on Segonax have corrupted the people of the Circus, altering it from an innocent futuristic entertainment to a deathtrap. With the help of a disaffected member of the Circus and another traveller trapped on Segonax, the Doctor and Ace solve the mystery and confront the evil powers who have taken over the Psychic Circus.

ANY OTHER POINTS (e.g. names of leading artists if known)

Sylvester McCoy as THE DOCTOR; Sophie Aldred as ACE;
Christopher Guard as BELLBOY; Gian Sammarco as WHIZZKID

PRODUCER'S SIGNATURE:



Date:

7th April 1988

File.

NK

13th April 1988.

Dear John,

Please Find enclosed the latest set of
demos, for 'The Greatest Show In the Galaxy' part 1.

Once again I've done 4 shot sequences.

① Scene 7 (pp. 17-18). This is for the entire
Scene so there's a bit of establishing stuff before Flowerschild's
speech.

② Scene 21 (pp. 48-50) Starts as the Robot
Head's voice changes (after the Editor 'Well, What! was
Wondering was -) and continues to the end of the scene.

③ Scene 6 (page 15) Starts as the satellite
explodes itself and says 'Scared?'

④ A short Collapsing version of 'Entry of the Galactians'
- bears no relation to the script, just to prove it can be done!

I hope I've finally convinced you!! I know I
can do a good job - I just hope that the way I have
pictured these sequences matches your own ideas!

I look forward to hearing from you, and
hopefully meeting you, again soon.

Sincerely, Mark Aylin

Ext.

AUDITIONS - THURSDAY, 14TH APRIL

"THE GREATEST SHOW IN THE GALAXY"

| | |
|-------|---------------------------------|
| 10.00 | FRANCESCA FOLAN (Mags) |
| 10.30 | JOANNA HARGREAVES (Mags) |
| 11.00 | CLARKE PETERS (Ringmaster) |
| 11.30 | NATALIE OGLE (Mags) |
| 12.00 | JO UNWIN (Mags) |
| 12.30 | FIONA VICTORY (Morgana) |
| 14.00 | HOLLY DE JONG (Morgana) |
| 14.30 | DEBBIE MANSHIP (Morgana) |
| 15.00 | RICHARD LLOYD KING (Ringmaster) |
| 15.30 | |
| 16.00 | KATHRYN LUDLOW (Little Girl) |
| 16.30 | JOANNA BORMAN (Little Girl) |
| 1645 | |
| 1700 | VICTORIA KEEDY (Little Girl) |
| 1715 | MERISSA DUNLOP (Little Girl) |

From: Secretary to Manager, Drama Series & Serials

Room No. &
Building:

T404

Tel.
Ext.:

date: 14 April 1988

Subject: DUNCAN McALPINE

To: Producer, 'Doctor Who'

John

Duncan McAlpine came to see me some time ago to ask if I could approach you, vis-a-vis, a credit for him on Doctor Who 7J, as he is of the opinion that he is carrying the weight as AFM on the show, despite the fact that he is trailing David Tilley. Perhaps you would like to consider the matter.

Incidentally, I meant to visit you on OB this week, but, regrettably, the work-load, not least preparing for editorials at the beginning of May, precluded me from leaving the office. I would like to visit you on another occasion if that is possible.

Guy

Guy Gilks

John Nathan-Turner, Producer, 'Doctor Who'

304 Union House

18th April 1988

DUNCAN McALPINE

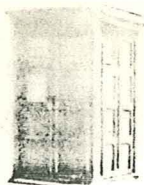
Guy Gilks.

Thanks for your memo of 14th April.

I shall, most certainly, credit Duncan McAlpine on Doctor Who 7J as we are regarding him as a second AFM. This also applies to Doctor Who 7H with regard to Lynn Grant.

(John Nathan-Turner)

kme



BBC
DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

THURSDAY, 21ST APRIL - 11.30 a.m.

AUDITIONS FOR TUMBLERS & JUGGLERS

(Please direct to
Room 502 to report to
Suzanna Shaw)

ext.

JONATHAN GRAHAM —

JOHN BALLANGER

MARK ABBOTT

DUNCAN PETTIGREW

PAUL MILLER

KEVIN CLINTON

VINCENT KEANE

TONY ANTHONY

GARY CROSS

CHRIS GURNEY

ALAN HEAP

JAMES McALLEY

LEE ROUSE

IVOR ROBERTS

JAMES JOHNSTON

MACK RICHARDSON

TONY DE LA FOU

KEVIN McMOLLEGAN

DUNCAN PETTIGREW

KEN LEWIS

HUGH SPITE —

(through Capital)

ADAM RUSSELL BROWN

MITCH MITCHELSON

PETER NEATHY

DENNIS PASCAL (O'NEIL)

ROBERT PATTERN

BEV RAMSDEN

PAUL SCOTT

BOB WOODNING

TONY WILLIS

RICK RUSSELL

DAVE DANZIG

DAVID URQUART

NICK POWELL

PAUL MORROCCO

(through Dolly Brook)

PAUL ELLISON

PARIS WEYSOM

OSCAR PECK

PAUL SADLER

SEBASTIAN TAYLOR

*30th May - 1
20 May - 2 June 16 June*

Property & Drape Requirements

From Director ALAN WAREING

Room No. 311 UNION HSE. Extn.

To Manager Scenic Properties Buyers

Project No.
50/LDL K231K

Ealing.

Location/Country
DORSET

Studio

File

01F

Paper Colour

Y

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Production
DR WHO - THE GREATEST SHOW IN THE GALAXY 14TH - 18TH MAY '88

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Date Due

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

Date Recd.

10/5/88

LOCATION: WARMWELL QUARRY NR. WAREHAM, DORSET

N.B. LOAD 08.00 THURS 12TH MAY 1988 AT SILVER ROAD

DESIGNERS DRESSING PROPS

CIRCUS VESTIBULE - KEEP FOR STUDIO

501. 3 OFF SANDWICH BOARD

502. 2 OFF DRAWING BOARDS / NOTICE BOARDS

503. QTY POSTERS / HANDBILLS D.W.S.

EXCAVATION CLEARING - ONCE ONLY

504. 3 CAMP STOOLS

505. 1 CANVAS AWNING

506. DRESSING FOR JEEP D.W.S.

507. 2 DOZEN LONG TENT PEGS

ROADSIDE STALL - ONCE ONLY

508. QTY PROP. FRUIT, PLUS PRICE TAGS D.W.S.

509. QTY WOODEN FRUIT BOXES

510. 1 LARGE UMBRELLA

511. SET WEIGHING SCALES

512. 1 ARM CAHIR A/C 35

513. 2 STOOLS C/F 13

514. ITEMS ON H.B.S. SHELF

CONTD/...

BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO

Filming O.B. Date
14th-18th MAY

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer
BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Project No.
50 LDL K 231K

Ealing.

Location/Country
WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Night Manager

Designer

(Scenic Servicing)

Scenery Manager

Hired/Movement (2)

Scenic Prop. Buyer

Man. Props (O&S) (5)

Memos to

Petty Cash

T.O.M.

Booking Clerk

Catering

Designer Eal.

Sound Maintenance

Film Op. Sup. Eal.

H/Engineers

Armourers

H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

FILMING ACTION PROP LIST - PAGE 1

Please arrange for the following props to be ready for loading at Movement Control at Silver Road at 09.30 on Thursday 12th May 1988.

After loading to travel to Unit Base in South Dorset (see map in Schedule).

Friday 13th May

Rendezvous with Designer (David Lasky) at Location B (Warmwell Quarry). See Schedule for directions.

TIME T.R.A.

Saturday 14th - Wednesday 18th May

Recording sequences. See Schedule for details.

Thursday 19th May

Strike Location and travel back to Base.

Ken Cashway
Clapham
Vehicle Pursuits

Memo Lasky R. Bay

6

BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO

Filming O.B. Date
14th-18th MAY

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer
BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Project No. 23/
50 LDL K 321K

Ealing.

Location/Country

WAREHAM

Studio

File

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Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

FILMING ACTION PROP LIST - PAGE 2

EXTERIOR. CLEARING. DAY.

Wednesday

- K* 1. Assorted Tropical exploration equipment eg. butterfly nets, water flasks, binoculars, hurricane lamp etc. A.F.M. will discuss. *FLY SWAT*
2. Ghetto Blaster (n.p.)
3. *✓* Robot Head (VS. FX.)
- K* 4. *✓* Shovel, expedition type.
- K* 5. *✓* 2 camp stools. *Drummers chairs*
6. *✓* 1 groundsheet. *+ 4 POLES*
- K* 7. 1 small table, collapsible pic-nic type. *(to vis fx.)*
8. Pic-nic tablecloth, patchwork type.
- K* 9. Pic-nic hamper, wicker type.
- K* 10. Pic-nic cutlery assortment. *Camping equipt.*
- K* 11. Pic-nic plates assortment.
- K* 12. Pic-nic cups and glasses assortment. *Aluminum enamel mugs*
- K* 14. Tea pot, camping type.
- K* 15. 6 tea cups and saucers. *(DAINTY) MATCHING.*
- K* 16. 6 tea spoons.
- K* 17. 1 sugar bowl and sugar/spoon. *Tea*
- K* 18. 1 milk jug and milk as appropriate.
- K* 19. 1 spade, expedition type.
- K* 20. 1 pick-axe, expedition type.

BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO

Filming O.B. Date
14th - 18th MAY

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer
BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

Project No.
50 LDL K 231K

Ealing.

Location/Country

WAREHAM

Studio

File

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Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

FILMING ACTION PROP LIST - PAGE 3

21. Dr. Who's umbrella (from stock - A.F.M. will provide)

22. ~~6~~ napkins.

23. ~~6~~ napkin rings.

24. 4 sandwich boxes (assorted sizes).

25. Remote control device with button to press (VS. FX.)

26. ~~4~~ ^{clubs} spears - A.F.M. will discuss. (INDIAN CLUBS) (VIS FX)

27. Quantity clown masks (Make-Up to provide)

28. Black Hearse (see Vehicle List).

29. Old fashioned Jeep (see Vehicle List).

30. Control panel inside Hearse (VS. FX.)

31. 2 TROWELS FOR CAPTAIN AND MAGS.

32. ~~8~~ clown's ~~INDIAN~~ CLUBS

33. 2 RUCKSACKS FOR CAPTAIN AND MAGS (PROPS)

34. ~~2~~ ¹³ TEA CADDY'S

35. 116 TRA..

35a Abacus (AFM)

35b Ace's (Cosume)

costume?

BBC TV Property & Drape Requirements

From Director ALAN WAREING
Room No. U311 UNION HSE Extn.

To Manager Scenic Properties Buyers

Production DR WHO 7J

Filming O.B. Date

Designer Extn. Setting Date

Scenic Properties Buyer Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

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Director (3)
Designer
Scenery Manager
Scenic Prop. Buyer
Man. Props (O&S) (5)
Petty Cash
Booking Clerk
Designer Eal.
Film Op. Sup. Eal.
Armourers

Night Manager
(Scenic Servicing)
Hired/Movement (2)

Memos to

T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

- EXT. ROADSIDE STALL — *Saturday/Sun* PAGE 4
36. Tardis (Scenery)
 37. Tardis flashing light (bulbbs and batteries etc.) (vis fx)
 38. Vegetable cart and horse (see vehicle list)
 39. Various fruits and vegetables on stall. *Drinks & Snacks.*
 40. Scales
 41. Price tags
 42. Price list
 43. Money
 44. Moneybox/Till/cash till
 45. Qty disgusting fruit for Doctor and Ace to eat f.p.
 46. Chopper bike F.P. Actor to ride (see vehicle list)
 47. Toolkit on bike with box
 48. Rags
 49. BMX Bike for whizz kidd
 50. Spectacles (costume) for whizz kidd
 51. Bucket and shovel for horse
 52. 2 mattresses
 53. Hearse (see vehicle list)
 54. Kites in sky (vis fx)
 55. clowms masks (M.U)
 56. *large Orange boxes*
 57. *(Large Rushie Umbrella.)*
 - 58.
 - 59.
 - 60.

BBC tv Property & Drape Requirements

From Director ALAN WEARING

Room No.

Extn.

To Manager Scenic Properties Buyers

Production

DOCTOR WHO 7J

OB

Filming O.B. Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Est.

Film Op. Sup. Est.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

EXT, COUNTRYSIDE 1/7,9,27

SAT/Sun

PAGE 5

61. 6 Flower Child's ear ring(costume)
62. 2 brightly coloured kites in sky (VFX)
63. Medalion for chief Clown (costume) ?
64. Hearse (see sep. Vehicle list)
65. Opaque body bagwith Flower Child's body- sealed plastic body bag with transparent panel revealing face - Eye sticker attached (see Designer)
66. Pile of unused body bags (see Des) ~~14~~
67. EYE STICKERS (DESIGNER)
68. METAL BOX
- 69.
- 70.

BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO

Filming O.B. Date

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Project No.
50 LDL K 231K

Ealing.

Location/Country
WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

FILMING ACTION PROP LIST - PAGE 6

EXTERIOR. COUNTRY ROAD

SAT/SUN

71. (Flowerchild's ear-ring.)

72. Nord's disgusting sandwich - raw meat burger type. (6 off)

73. Nord's chopper bike. (See vehicle list)

74. Robot head buried in ground - (VS. FX.)

75. (Old fashioned jeep. (See vehicle list)

76. (Captain's camping equipment - set up in distance? eg. stools, pic-nic table, tablecloth, assorted tea things, pic-nic hamper, assorted cutlery, glasses etc. A.F.M. will discuss.)

77. (Black Hearse. (See vehicle list))

78. (Clown masks for driver, Chief Clown and others T.B.A.)

79. (Kites in sky (VS. FX.))

80. (Deadbeat's medallion (Costume/V.S. FX.))

81. (Remote control device for Bellboy (VS. FX.))

82. 2 (maybe more?) signs advertising Circus (Design)

83.

84.

85.

86.

87.

BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO Filming O.B. Date

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

Project No.
50 LDL K 231K

Ealing.

Location/Country

WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

FILMING ACTION PROP LIST - PAGE 7

EXTERIOR. COUNTRY LANE.

Start/Scen

88. (Horse and Cart for Stalls Lady.) (See vehicle list)

89. (Disgusting fruit/vegetable/snacks/drinks on cart.)

90. (Scales and weights.)

91. (Price tags for fruit etc. on stall (Design)

92. (Price list for fruit etc. on stall (Design)

93. (Money for Stalls Lady's float - A.F.M. will discuss.

94. (Money bag/apron for Stalls Lady (Costume)

95. (Black Hearse - tyre bursts in action. (See vehicle list
and VS. FX.) *Trolley Jack - let out Air out of Tyre*

96. (Wheel brace for Hearse.

97. Spare wheel/tyre - to be changed in action.

98. Jack for Hearse.

99. (Clown masks (Make-Up))

100.

101.

102.

103.

104.

105.

BBC TV Property & Drapery Requirements

From Director ALAN WAREING
Room No. Extn.

Scenic Properties Buyers

Production DR. WHO Filming O.B. Date

Designer DAVID LASKY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Room No. V.T.R.

Project No.
50 LDL K 231K

Ealing.

Location/Country

WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

FILMING ACTION PROP LIST - PAGE 8

EXTERIOR. LANDING BASE.

SAT Burd

106. (Nord's chopper bike. (See vehicle list))

107. (Nord's disgusting sandwich - raw meat burger type)

108. (Shiny BMX bike for Whizzkid.)

109. (Spectacles for Whizzkid (Costume))

110.

111.

112.

113.

114.

115.

BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO

Filming O.B. Date

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer
BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Project No.
50 LDL K 231K

Ealing.

Location/Country

WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

FILMING ACTION PROP LIST - PAGE 9

EXTERIOR. CIRCUS TENT.

MONDAY

- 116. High Wire rig for practising clown. (F.P.)
- 117. Stilts for clown - A.F.M. will discuss.
- 118. Clown masks - 1 for practising clown. (Make-UP)
- 119. Nord's chopper bike. (See vehicle list)
- 120. Black Hearse. (See vehicle list)
- 121. Old fashioned jeep. (See vehicle list)
- 122. Possible pic-nic equipment in back of jeep - eg.
stools, table, tablecloth, hamper. Also shovels/spade
- 123. Posters advertising Circus (Design with special
graphics))
- 124. Kites in sky (VS. FX.))
- 125. Black Hearse. (See vehicle list))
- 126. Stretcher-board for clowns to carry Metal Bus
Conductor - A.F.M. will discuss.
- 127. Bits of Bus Conductor on stretcher-board (VS. FX.)
- 128. Ticket Machine for Bus Conductor - standard issue
London Transport.
- 129. Money bag for Bus Conductor - standard issue London
Transport.
- 130. Circus tent collapsing... (VS. FX.)

Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO

Filming O.B. Date

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer
BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

Project No.

50 LDL K 231K

Ealing.

Location/Country

WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

FILMING ACTION PROP LIST - PAGE 10

EXTERIOR. CIRCUS TENT(cont.)

131. *CIRCUS CRAFTS. (Designer) A3. A5*
- 132.
- 133.
- 134.
- 135.

BBC tv Property & Drape Requirements

From Director **ALAN WAREING**
Room No. **U311** Extn.

Project No.
50 LDL K 231K
Ealing.
Location/Country
WAREHAM
Studio

File Paper Colour

Copies to

Director (3)
Designer
Scenery Manager
Scenic Prop. Buyer
Man. Props (O&S) (5)
Petty Cash
Booking Clerk
Designer Eal.
Film Op. Sup. Eal.
Armourers

Night Manager
(Scenic Servicing)
Hired/Movement (2)

Memos to

T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

To Manager Scenic Properties Buyers

Production **DR. WHO** Filming O.B. Date

Designer **DAVID LASKY** Extn. Setting Date

Scenic Properties Buyer **BOB BLANKS** Extn. Studio Reh.

Reh. Room No. V.T.R.

Date Due

Order No. H T/C ZERO DELIVERY COLLECTION DATE Date Recd.

FILMING ACTION PROP LIST - PAGE 11

EXTERIOR.HIPPY SITE.

Tubes only

- 136. (Flowerchild's ear-ring. (Costume))
- 137. Small metal chest decorated with Hippy symbols.
- 138. 3 other metal chests that can be crushed/split open
(VS. FX.)
- 139. Ticket Machine for Bus Conductor.
- 140. Money Bag for Bus Conductor. (Costume)
- 141. Old fashioned jeep. (See vehicle list)
- 142. Possible pic-nic equipment in back of jeep - eg.
stools, table, tablecloth, hamper. Shovels/spades?
- 143. Stretcher-board for clowns to carry Bus Conductor.
- 144. Clown masks (Make-UP)
- 145. London Transport Inspector's clipboard/papers.
- 146. Hippy Bus - single decker. (See vehicle list)
- 147. Bellboy's remote control device. (VS. FX.)
- 148. Glowing eyeball inside chest (VS. FX.) *Front Axle Projection*
- 149. Deadbeat's medallion. (Coctume/V.S. FX.) *SB - Light nr Camera*
Reflector Paint
- 150. *Four Axel Paint*
- 151.
- 152.
- 153.

BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO Filming O.B. Date

Designer DAVID LASKY Extn. Setting Date

Scenic Properties Buyer BOB. BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.
50 LDL K 231K

Ealing.

Location/Country
WAREHAM

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File

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Director (3)

Designer

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Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

FILMING ACTION PROP LIST - PAGE 12

MISCELLANEOUS/O.O.V.

154. ~~12~~ ¹³ folding tables - suitable for crew's dining.
155. ~~70~~ ^{2 Directors chairs} folding chairs - suitable for crew's dining.
156. Roll of Cling Film.
157. 1 pair scissors.
158. 1 small sharp knife.
159. Quantity of string - parcel and twine.
160. BOSTIK GLUE.
161. Quantity sellotape.
162. Double-sided sellotape.
163. Quantity drawing pins.
164. 4 red felt pens - thick, medium, fine.
165. 4 blue felt pens - thick, medium, fine.
166. 4 green felt pens - thick, medium, fine.
167. 4 black felt pens - thick, medium, fine.
168. Quantity biros.
169. Quantity pencils.
170. Quantity rubbers.
171. Camera tape.
172. 3 tea towels.
173. Quantity soap.

BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO

Filming O.B. Date

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer BOB BLANKS

Extn.

Studio Reh.

eh. Room No.

V.T.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

Project No.
50 LDL K 231K

Ealing.

Location/Country

WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

FILMING ACTION PROP LIST - PAGE 13

MISCELLANEOUS/O.O.V. (cont.)

174. Quantity toilet roll.

175. Quantity kitchen roll.

176. 6 torches and spare batteries.

177. Quantity dusters.

178. 4 chamois leathers.

179. 3 plastic buckets.

180. Large plastic water bottle.

181. Quantity black plastic sacks for rubbish.

182. 12 traffic cones.

183. 2 sponges.

184. 3 boxes matches.

185. 2 dozen heavy hessian sacks - for dragging across
tyre marks etc. to erase.

186. 4 rolls sash line.

187. Quantity/rolls of warning tape to mark off areas.

188. Quantity stakes/posts to mark areas/give directions.

189. Quantity signs, affixable to posts, able to write on.

190. *2 Dinec 6' Tables*

191. *6 Folding Chairs*

192. *2 Dinec Chairs*

845.

MAP BAG for CAPT
Magnifying Glass.

5 Green (Cans)
2 Red (Cans)
5 Blue (Cans)

Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J

Filming O.B. Date

Designer DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

Project No.
50 LDL K 231K

Ealing.

Location/Country
WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

PAGE 14

ACTION VEHICLE LIST for O.B. dates 14th - 18th May

193. Three-wheeled chopper bike for the character Nord, the Viking Hell's Angel. The handlebars are two huge animal horns. The rest is decorated with futuristic Hell's Angel type insignias. In the action the bike splutters and backfires and needs a tool kit for character to use to fix it. *Pyrotechnic*

Dates when required T.B.A. SAT. 14 SUN 15, Mon 16,

"Boats." Cougar Custom Components (0525) 383461. (Leigha Buzzard)

194. Black 1950's Hearse limousine, Humber Hawk type vehicle. Needs tinted glass and electric windows. In the action (4.21) a tyre bursts. *(Viper)* Needs spare, jack and wheel brace for Clowns to effect repair. Dates when required T.B.A.

SAT 14, SUN 15, Mon 16, WED. 18

195. Old fashioned jeep, WWII U.S. Army type Willey jeep, matt sand coloured with expedition-type accoutrements. Well weathered but good runner. Dates when required T.B.A.

~~Mon~~ SAT 14, SUN 15, Mon, 16, Tue 17, Wed 18
Terry Cushman.

196. Single-decker Hippie Bus, bright yellow with futuristic psychedalia, now broken down and rusty with its back wheel missing. On its side are painted the words "THE ROAD IS OPEN AND THE RIDES ARE FREE". Next to this a group of

Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Project No.
50 LDL K 231K

Ealing.

Location/Country

WAREHAM

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Production

DR. WHO

Filming O.B. Date

Designer

DAVID LASKY

Extn.

Setting Date

Scenic Properties Buyer

BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Date Due

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

Date Recd.

ACTION VEHICLE LIST(cont.)

PAGE 15

bright Hippy figures have been painted though weather-worn now, one of the figures is recognisably Bellboy and his name is written beneath it. As this bus was used by the Hippies it may need dressing inside eg. living/dining/sleeping quarters.

Needs compartment near engine in Drivers cabin to hold small metal chest.

197. Horse and cart for the old Stallslady. Plodder of a horse, the cart needs to be set on the roadside as a fruit and vegetable store/stall, perhaps with tiered shelves and a canopy: Designer will select.

Sat 14, Sun 15

(2 days)

15 x 100 = £1500

25.iv.88

Duncan McAlpine. A.F.M.

From: John Nathan-Turner, Producer, 'Doctor Who'

Room No. 8
Building:

304 Union House

Tel.
Ext.:

date: 26th April 1988

Subject: MARK AYRES

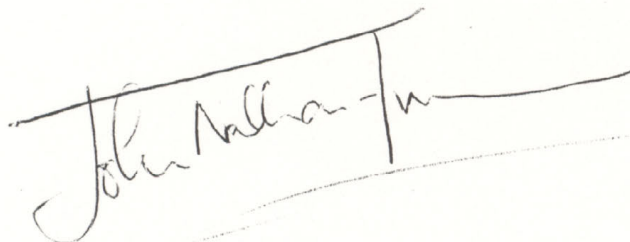
To: Maggie Anson

cc. Music Copyright
June Collins

Please engage Mark Ayres to compose and execute the incidental music for episodes 1 and 2 of DOCTOR WHO 7J (4 parts) - "The Greatest Show in the Galaxy".

If I'm happy with his episode 1 music, I shall engage Mark for the remaining 2 episodes.

Please deal direct - Mark Ayres,

A handwritten signature in dark ink, reading "John Nathan-Turner". The signature is written in a cursive, flowing style. A horizontal line is drawn across the top of the signature, and another horizontal line is drawn below it, framing the name.

(John Nathan-Turner)

| | | | | | |
|--------------------------|-----------------------------------------------------|--|------------------------------|--------------------------|---------------|
| Programme Title | DR. WHO | | REQUEST FOR SAFETY EQUIPMENT | | |
| Episode or Sub Title | THE GREATEST SHOW IN THE GALAXY (7J) | | To:— | Room Number and Building | No. of Copies |
| Programme Number | 50 LDL K 231K 50 LDL K 233Y | | Man. Props. Store | B4 Scenery Blk. TC | 2 |
| Studio/Stages Date(s) | STUDIO 1-May 31st-2nd June STUDIO 2-15-16th JUNE | | Television Safety Officer | C209, Centre House | 1 |
| Location Film/OB Date(s) | WARMWELL QUARRY, SOUTH DORSET 14th-18th MAY | | Central Safety Unit | Rm. 573 33 Cav Sq | 1 |
| Collection Date/Time | 12th MAY | | File Copy | | 1 |
| Producer | JOHN NATHAN TURNER | | Room No. and Building | Telephone Ext. | Dept. |
| Director | ALAN WAREING | | U304 | | |
| Designer | DAVID LASKEY | | U311 | | |
| | | | 3324T.V.C. | | |

Safety equipment is issued for use by both Artists and Staff.
Every care must be taken to ensure that the equipment is used in the correct manner.

| | Quantity | (FOR STORES USE ONLY) |
|-------------------------------------|----------|-----------------------|
| INFLATABLE LIFEJACKETS | 4 | |
| LIFE LINES (B.E.L.L.) | 2 | |
| EAR DEFENDERS (DISPOSABLE) | | |
| EAR DEFENDERS (HEAD SET) | | |
| SAFETY GOGGLES | | |
| SAFETY HARNESS | | |
| SAFETY ROPE (50') WITH SHACKLES | 1 | |
| FLUORESCENT JACKETS | 2 | |
| FLUORESCENT ARM BANDS | | |
| WATER EXTINGUISHERS | 2 | |
| CO ₂ EXTINGUISHERS (5kg) | 2 | |
| CO ₂ EXTINGUISHERS (2kg) | | |
| FOAM EXTINGUISHERS | 2 | |
| HARD HATS | | |
| WELDERS MASKS | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |

Signed Brian McNamee (A.F.M.)

Date 26/4/88

The above safety equipment must be collected from and returned to Props Stores, Scenery Block by an authorised member of the production team.

Any equipment not returned within 7 days of the last day of filming/OB or studio VTR will be charged against the programme project number.

DAV

FROM: June Collins, Production Associate
Dr. Who

ROOM &
BUILDING: 305 Union House EXT.

SUBJECT: DR. WHO PRODUCTION SCHEDULE : 7J

Programme numbers: 50/LDLK231K
50/LDLK232E
50/LDLK233Y
50/LDLK234S

TO: Betty Wright

Copies to: John Nathan-Turner
Alan Wareing
Brian Hodgson
Dick Mills
Mark Ayres
Scott Talbot
Dave Chapman
Ray Liffen
Jenny Stone
Debbie/Dave
Susanna Fyfon
Guy Gilks
Carol Hodge
Marjorie Cooper

Please note the following revisions to the schedule due to loss of studios.

Extra editing dates:

| | | |
|------------|------------------|--------------------|
| VT EDITING | WEEK 26 | Four Machines. |
| | Wed. 29th June | |
| | WEEK 29 | Please request all |
| | Sun. 17th July | sessions 0900-1845 |
| | Fri. 22nd July | and Hugh Parsons |
| | WEEK 31 | to edit. |
| | Sun. 31st July | |
| | Tues. 2nd August | |

This will have the following effect on cassette bookings which will now change as per attached sheet. Also the second day of the sypher dubs has been extended to 2100 to accomodate sound problems resulting from Elstree car park. All days can be extended except Tuesday 30th August. So sypher dates for Episode 3 will now be Sunday 28th August and Monday 29th August.

PRODUCERS
VHS COPY

WEEK 27
Episode 1:LDLK231J
Thurs. 7th July

WEEK 28
Episode 2:LDLK232E
Wed. 13th July

WEEK 29
Episode 3: LDLK233Y
Thurs. 21st July

WEEK 31
Episode 4:LDLK234S
Sun. 31st July

COMPOSERS &
RADIOHONICS
VHS COPIES:

Week 28
Episode 1:LDLK231K
Thurs. 14th July

WEEK 29
Episode 2:LDLK232E
Sun. 17th July

WEEK 31
Episode 3:LDLK233Y
Sun. 31st July

WEEK 31
Episode 4:LDLK234S
Tues. 2nd ~~September~~ August

VHS REVIEWS:

WEEK 28
Episode 1
Fri. 15th July

WEEK 29
Episode 2
Mon. 18th July

WEEK 31
Episode 3 & 4
Wed. 3rd Sept.

REQUIREMENTS
One VHS copy of
each programme
required by
Producer. Time code
in vision starting
at 10 00 00.

All bookings after
1845 please.

Two VHS Cassettes
required of each
programme, one for
composer, one for
Dick Mills. Both
with VITC and time]
code in vision,
starting at 10 00 00

All bookings after
1845 please.

All review to take
place in 403 Union
House. 1030 onwards
Attending; Director,
composer, sound
supervisor, Dick
Mills. Should you
decide to change
dates and venue
please cancel the
booking of the
machine & room with
Betty.

BUDGET: 7J

These figures are totals for O.B. and Studio.

| | Code | Amount |
|----------------|------|-------------------------------------------------------|
| Facilities | 108 | 3,000 |
| Location | | |
| Catering: | 114 | 3,000 |
| T&D | 117 | 1,600 |
| Hired O.B | | |
| Equipment: | 126 | 800 |
| Hired Studio | | |
| Equipment: | 127 | 800 |
| Videotape: | 131 | 4,400 |
| | | (Up to and including final edit and all cassettes) |
| Extras & | | |
| Walk-ons: | 132 | (There are none.) |
| Miscellaneous: | 135 | 1,000 |
| Design: | 020) | |
| |) | All to be discussed |
| Postiche: | 021) | with Production Associate. |
| |) | |
| Costume: | 022) | |
| Visual | | |
| Effects: | 037 | 6,000 |
| Action | | |
| Props: | 023 | 2,000 |
| Transport: | 071 | 4,000 |

THE GREATEST SHOW IN THE GALAXY: CAST

| Doctor | EPISODES 1, 2, 3, 4 TK: 1, 2, 4 | FEE | TOTAL |
|--------------------|---------------------------------------|-----|------------------------------------------------------------------------------------------------|
| Ace | 1, 2, 3, 4 TK: 1, 2, 3, 4 | | |
| Ringmaster | 1, 2, 3, 4 | | |
| Chief Clown | 1, 2, 3, 4 TK: 1, 2, 4 | | |
| Captain | 1, 2, 3, 4 TK: 1 | | |
| Mags | 1, 2, 3, 4 TK: 1, 4 | | |
| Morgana | 1, 2, 3, 4 | | |
| Nord | 1, 2 TK: 1 | | |
| Flowerchild | 1 (TK) | | |
| Bellboy | 1, 2, 3 TK: 1 | | |
| Whizzkid | 1, 2, 3 TK: 1 | | |
| Bus Conductor | TK: 1, 3, 4 | | |
| Stallslady | TK: 1, 4 | | |
| Mum/God | 2, 3, 4 | | |
| Dad/God | 2, 3, 4 | | |
| Girl/God | 2, 3, 4 | | (All at Cat. 1 fees exc. of guaran -tees pre- rec. fees etc.) |
| Deadbeat | 2, 3, 4 TK: 4 | | |
| Robot | TK: 1, 4 | | |
| Satellite v/o | 1 | | |
| Tannoy v/o | 2 | | |
| 10 Robot Clowns | 1, 2, 3, 4 | | |



DOCTOR WHO 7J

'THE GREATEST SHOW IN THE GALAXY'

AUTHOR: Stephen Wyatt

PROG. NOS: 50/LDL K 231 K
50/LDL K 232 E
50/LDL K 233 Y
50/LDL K 234 S

STUDIO DATES: 31st May/1st & 2nd June
15th/16th June

OB DATES: 14th - 18th May

REHEARSAL DATES: 6th - 12th May (OB)
20th - 30th May (1st studio)
6th - 14th June (2nd studio)

| | | | |
|---------------|----------------------------------------------------------|---------------|------|
| PRODUCER | JOHN NATHAN-TURNER | 304 Union | Ext. |
| SCRIPT ED. | ANDREW CARTMEL | 312 Union | |
| PROD. ASSOC. | JUNE COLLINS/HILARY BARRATT | 305 Union | |
| PROD. SEC. | KATE EASTEAL | 304 Union | |
| DIRECTOR | ALAN WAREING | 311 Union | |
| M.'s | SUSANNAH SHAW | " " | |
| PROD. ASST. | DAVID TILLEY/DUNCAN McALPINE | " " | |
| | ALEX TODD | " " | |
| DESIGNER | DAVID LASKY | 3324 TVC | |
| ASST. | | | |
| COSTUME | ROS EBBUTT (11/4) | 3033 TVC | |
| Asst. | Sarah-Jane Ellis | " " | |
| MAKE-UP | DENISE BARON | E715 TVC | |
| VS/FX | STEVE BOWMAN | GO7, 250 W.A. | |
| ASST.s | Jim Lancaster/Mike Tucker/ Tony McKillop/Biddy Palmer | " " | |
| TECH. CO-ORD. | RICHARD WILSON | 3319 TVC | |
| LIGHT. DIR. | DON BABBAGE | | |
| SOUND SUP. | SCOTT TALBOT | 3319 TVC | |
| SP. SOUND. | DICK MILLS | 8, Maida Vale | |
| COMPOSER | | | |
| ION MIXER | | | |
| EO EFFECTS | DAVE CHAPMAN | 3319 TVC | |
| PROP BUYER | Bos Elmes | | |
| FLOOR ASST. | | | |
| BOOKER | MAGGIE ANSON | S303 Sulgrave | |
| Asst. | | | |
| CAMERA CREW | ALEC WHEAL | 3319 TVC | |
| GRAPHICS | | | |
| OB CAMERA | | | |
| SOUND REC. | | | |
| LIGHTING E.M. | | | |
| PLANNING E.M. | | | |
| V.T. EDITOR | HUGH PARSON | B508 TVC | |

Transit

DOCTOR WHO : 7J: THE GREATEST SHOW IN THE GALAXYCAST LIST

| <u>ARTIST</u> | <u>CHARACTER</u> | <u>AGENT</u> |
|--------------------|------------------|-------------------|
| SYLVESTER McCOY | THE DOCTOR | James Sharkey |
| SOPHIE ALDRED | ACE | June Epstein |
| T P McKENNA | THE CAPTAIN | Joy Jameson |
| JESSICA MARTIN | MAGS | Richard Stone |
| PEGGY MOUNT | STALLSLADY | Richard Stone |
| DEE SADLER | FLOWERCHILD | Hazel Malone |
| DAVID ASHFORD | DAD | Roger Storey |
| JANET HARGREAVES | MUM | Evans & Reiss |
| DEAN HOLLINGSWORTH | BUS CONDUCTOR | |
| GIAN SAMMARCO | WHIZZKID | Darryl Brown |
| IAN REDDINGTON | CHIEF CLOWN | Michelle Braidman |
| CHRISTOPHER GUARD | BELLBOY | Plant & Froggatt |
| DEBORAH MANSHIP | MORGANA | C C A PERS Mgt |
| DANIEL PEACOCK | NORD | Libby Glen |

DOCTOR WHO: 7J: THE GREATEST SHOW IN THE GALAXY

ARTIST

CHARACTER

AGENT

RICCO ROSS

RINGMASTER

J L M

KATHRYN LUDLOW

LITTLE GIRL

Sylvia Young

CLOWNS FOR LOCATION

ALAN HEAP
PAUL SADLER
PHIL SADLER
PATRICK FORD

FROM: June Collins, Production Associate
Dr. Who

ROOM &
BUILDING: 305 Union House EXT.

SUBJECT: DR. WHO PRODUCTION SCHEDULE 7J

Programme numbers: 50/LDLK231K
50/LDLK232E
50/LDLK233Y
50/LDLK234S

TO: Julian Hearne

Copies to: John Nathan-Turner
Alan Wareing
and team
Brian Hodgson
Dick Mills

Richard Wilson
Scott Talbot

Dave Chapman

Ray Liffen
Jenny Stone
Programme Planning
Andi Stroud
Guy Gilks
Carol Hodge
Marjorie Cooper

Julian, please submit forms to cover the following bookings, copy to me. Thanks.

SCHEDULE:

DATES:

REQUIREMENTS:

RECORDINGS:

Week 22
Tues. 31st May
1400-1800 (Reh.)
1930-2200 (Rec.)
Wed. 1st June
1030-1300 (Reh.)
1430-1800 (Rec.)
1930-2200 (Rec.)

Roll back and mix throughout and VHS copies with time code in vision. (Final decision on need for roll back & mix to be taken at planning meeting).

op.
RECORDINGS:
(Cont.)

Recordings:

Thurs. 2nd June
1030-1300 (Reh.)
1430-1800 (Rec.)
1930-2200 (Rec.)

Week 24

Wed. 15th June
1400-1800 (Reh.)
1930-2200 (Rec.)
Thurs. 16th June
1030-1300 (Reh.)
1430-1800 (Rec.)
1930-2200 (Rec.)

REQUIREMENTS:
(cont.)

All requirements as
for previous studio
days.

GALLERY ONLY
&
ELECTRONIC
EFFECTS W/SHOP:

Gallery only session for titles t.b.c.

Week 25

Mon. 20th June
Tues. 21st June

Electronic
effects W/Shop
with ADO.
0900-2100

sessions 09.00-18.45

Week 26

Mon. 27th June

VT EDITING:

Week 27

Tues. 5th July
Thurs. 7th July
Fri. 8th July

Four machines.

Week 28

Mon. 11th July
Wed. 13th July

Please request all
sessions 0900-1845
and Hugh Parsons
to edit.

Week 29

Tues. 19th July
Thurs. 21st July

op.
PRODUCER'S
VHS COPY:

Week 27
Episode 1
Thurs. 7th July
Episode 2
Fri. 8th July

Week 28
Episode 3
Wed. 13th July

Week 29
Episode 4
Tues. 19th July

One VHS copy of
each programme
required by
Producer. Time
code in vision
starting at
10.00.00.

All bookings after
1845 please.

COMPOSER &
RADIOPHONIC
VHS COPIES:

Week 28
Episode 1 & 2
Thurs. 14th July

Week 29
Episode 3 & 4
Thurs. 21st July

Two HI FI copies
required of each
programme, one for
composer, one for
Dick Mills.
Both with Time code
in vision, starting
at 10.00.00.

Please let Julian and/or Associate have
spool numbers as soon as possible and
let him and Associate know if you will
not meet these dates.

VHS REVIEWS:

Week 28
Episode 1 & 2
Frid. 15th July

Week 29
Episode 3 & 4
Fri. 22nd July

All reviews to take
place in 403 Union
House.
Time: 10.30 onwards.
Attending: Director
composer, sound
supervisor, Dick
Mills.
Should you decide
to change the dates
and/or the venue for
the reviews please
cancel the booking
of the machine with
Julian.

Julian, please book room and machine.

op.

SYPHER DUBS:

Episode 1

All dubs to be
in STEREO.

Week 31

Mon. 1st August

Tues. 2nd August(a.m.) morning sessions
are 1000-1300.

Episode 2

Week 33

Mon. 15th August

Tues. 16th August(a.m.)

Episode 3

Week 35

Mon. 29th August

Tues. 30th August(a.m.)

Episode 4

Week 37

Mon. 12th Sept.

Tues. 13th Sept(a.m.)

MASTER Rehearsal Schedule

DOCTOR WHO

REHEARSAL SCHEDULE -- "THE GREATEST SHOW IN THE GALAXY"

Rehearsal Dates: 6th May to 12th May 1988

O.B. Dates: 14th May to 18th May

Rehearsal Room: Room 302
Television Rehearsal Rooms
Victoria Road
North Acton

ext.

Production Office: Room 311
Union House
Shepherd's Bush Green
W12

ext.

Producer: John Nathan-Turner

Director: Alan Wareing

Production Manager: Suzanna Shaw

A.F.M.'s David Tilley
Duncan McAlpine Work

ext.

Home

May I take this opportunity to welcome you to the show and apologise for any waiting around. The schedule is, of course, subject to change.

Many thanks.

FRIDAY, 6TH MAY

Remind.
10.30 - Sophie Cover Qd Time.
State

1400 READ-THROUGH Episodes 1-4
Full Company

1600 TEA

| <u>TIME</u> | <u>EP/SC</u> | <u>SETTING</u> | <u>ARTIST</u> |
|-------------|-----------------|----------------|-----------------------------|
| 1620 1615 | 1/18 | COUNTRY ROAD | DOCTOR/ACE/ CAPTAIN/MAGS |
| | 1/19 | CLEARING | DOCTOR/ACE CAPTAIN/MAGS |
| 1705 | 1/21 | CLEARING | DOCTOR/ACE/CAPTAIN |
| | 1/23 | CLEARING | DOCTOR/ACE CAPTAIN/MAGS |
| | 1/24 | COUNTRY ROAD | CAPTAIN/MAGS |
| | 1/25 | COUNTRY ROAD | DOCTOR/ACE |

1730 FINISH (Approx.)

SATURDAY, 7TH MAY

| | <u>TIME</u> | <u>EP/SC</u> | <u>SETTING</u> | <u>ARTISTS</u> |
|------|-------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 930 | 0930 | 1/5 1/12 | LANDING BASE <i>Country Rd</i> | <u>NORD</u> <i>Nord</i> |
| 0935 | 0935 | 1/8 | ROADSIDE | <u>DOCTOR/ACE/STALLSLADY</u> |
| 1010 | | 1/11 | ROADSIDE STALL | <u>DOCTOR/ACE/STALLSLADY</u> |
| 1020 | | 1/15 1/29 | ROADSIDE STALL <i>Circus</i> | <u>DOCTOR/ACE/STALLSLADY</u> <u>NORD</u> <i>Nord</i> |
| 1035 | 1000 | 1/26 | ROADSIDE STALL | <u>STALLSLADY/BELLBOY/</u> <u>CHIEF CLOWN</u> |
| | 1015 | 1/22 1/37 | LANDING BASE ROADSIDE STALL | <u>WHIZZKID</u> <u>WHIZZKID/STALLSLADY</u> |
| | 1030 | 4/21 4/51 1/39 | COUNTRY LANE COUNTRY LANE CIRCUS | <u>MAGS/CH. CLOWN/S.LADY</u> <u>STALLSLADY</u> <u>DOCTOR/ACE/TUMBLER</u> |
| | | 1/41 1/45 1/47 1/49 | CIRCUS CIRCUS | <u>DOCTOR/ACE</u> <u>DOCTOR/ACE</u> <u>DOCTOR/ACE</u> <i>Doorn / Ace</i> <i>Doorn / Ace</i> <u>DOCTOR/ACE/CH. CLOWN</u> |
| | 1115 | 1/27 1/9 1/10 1/7 1/29 1/31 1/33 1/16 1/12 1/13 | COUNTRYSIDE COUNTRYSIDE COUNTRYSIDE CIRCUS ROAD CIRCUS SITE COUNTRYSIDE COUNTRY ROAD COUNTRYSIDE | <u>FLOWERCHILD</u> <u>CHIEF CLOWN/CLOWN DRIVER</u> <u>BELLBOY/FLOWERCHILD</u> <u>BELLBOY/FLOWERCHILD</u> <u>TUMBLER/NORD</u> <u>BELLBOY/CHIEF CLOWN</u> <u>BELLBOY/CH. CLOWN/DRIVER</u> <u>BELLBOY</u> <u>NORD</u> <u>CHIEF CLOWN/CLOWN DRIVER</u> |

SUNDAY, 8TH MAY

NO REHEARSALS.

1000 TP McKenna (Capt) Bernmans
Then to Reh.

MONDAY, 9TH MAY

| <u>TIME</u> | <u>EP/SC</u> | <u>SETTING</u> | <u>ARTISTS</u> |
|-------------|------------------------------------------------------------------------------------------|------------------------------------------------|-------------------------------------------------------------------------------|
| 1000 | 2/1 2/3 | CIRCUS | DOCTOR/ACE DOCTOR/ACE |
| 1020 | 2/5 | CIRCUS | BUS CONDUCTOR (2 CLOWNS) |
| 1030 | 3/43 | CIRCUS SITE | ACE/DEADBEAT |
| 1040 | 4/18 4/50 | CIRCUS SITE | MAGS/CH. CLOWN/(2 CLOWNS) |
| | 4/52 | CIRCUS SITE | ACE/MAGS/DEADBEAT |
| | | CIRCUS SITE | DOCTOR/ACE/MAGS DEADBEAT |
| 1100 | 1/14 1/17 1/20 | HIPPY SITE | FLOWERCHILD |
| | 1/28 | HIPPY SITE | FLOWERCHILD/BUS CONDUCTOR FLOWERCHILD/BUS CONDUCTOR |
| | 1/30 | HIPPY SITE | DOCTOR/ACE/MAGS/CAPT |
| 1140 | 1/32 1/34 1/36 | HIPPY SITE | DOCTOR/ACE/CAPTAIN MAGS/BUS CONDUCTOR " " " " " " " " " " |
| | 3/32 3/44 | HIPPY SITE HIPPY SITE | DOCTOR/ACE CAPTAIN/MAGS |
| | | CIRCUS | BUS CONDUCTOR/2CLOWNS BUS CONDUCTOR |
| 1245 | <u>LUNCH</u> | | |
| 1400 | 4/2 4/4 4/8 4/11 4/15 | CIRCUS SITE HIPPY SITE HIPPY SITE " " | (Tent only!) ACE/DEADBEAT ACE/DEADBEAT/BUS COND. " " " " " " " " " " |
| | 4/20 | COUNTRY ROAD | ACE/DEADBEAT |
| | 4/24 | COUNTRY ROAD | ACE/DEADBEAT/MAGS |
| | 4/25 | COUNTRY ROAD | Hearse/Clowns |

wardrobe
1400 Jessica Martin (Mags) at Wells Farm Rd. Then to Reh.
1330 J.P. McKenna (Capt) For make-up to Alan.

1500 Transport - Wells Farm Rd.

NB - 1500 The Great Supremacy to See
Alan + Sylvester?
Geoff Durr

MONDAY, 9TH MAY

| <u>TIME</u> | <u>EP/SC</u> | <u>SETTING</u> | <u>ARTISTS</u> |
|-------------|-----------------|----------------|--------------------------------|
| 1520 | 4/26 | COUNTRY ROAD | ACE/DEADBEAT/MAGS |
| | 4/28 | CLEARING | ACE/DEADBEAT/MAGS |
| | 4/30 | CLEARING | ACE/DEADBEAT/MAGS / c/Lowen |
| | 4/32 | CLEARING | ACE/DEADBEAT/MAGS 1 |
| | 4/35 | CIRCUS | ACE/MAGS/DEADBEAT |

TUESDAY, 10TH MAY

*See Hellingworth 1230 Vis Fr.
then A/E rehearsal.*

| <u>TIME</u> | <u>EP/SC</u> | <u>SETTING</u> | <u>ARTISTS</u> |
|---------------|-----------------------------|-------------------|-------------------------------------------------------|
| 1000-1200 | TECHNICAL PLANNING MEETING | | <u>NO ARTISTS</u> |
| | | | <i>Sophie Aldred with Lynn</i> |
| 1200-1300 | LUNCH | | <i>Room 31 09.30-11.30 am photo session (TVC)</i> |
| <i>1320</i> | 1300 | 1/18 COUNTRY ROAD | <u>DOCTOR/ACE/CAPTAIN MAGS</u> |
| | 1/19 CLEARING | | " " " " " " " " " " |
| | 1/21 CLEARING | | DOCTOR/ACE/CAPTAIN |
| | 1/23 CLEARING | | DOCTOR/ACE/CAPTAIN/MAGS |
| | 1/24 COUNTRY ROAD | | CAPTAIN/MAGS |
| | 1/25 COUNTRY ROAD | | DOCTOR/ACE |
| | 1/28 HIPPIY SITE | | DOCTOR/ACE |
| <i>1430 -</i> | 1410 | 1/30 HIPPIY SITE | DOCTOR/ACE/CAPTAIN MAGS/ <u>BUS CONDUCTOR</u> |
| | 1/32 HIPPIY SITE | | " " " " " " " " " " |
| | 1/34 HIPPIY SITE | | DOCTOR/ACE |
| | 1/36 CIRCUS | | CAPTAIN/MAGS |
| <u>1450</u> | 4/24 COUNTRY ROAD | | ACE/ <u>DEADBEAT</u> /MAGS |
| | 4/25 COUNTRY ROAD | | Hearse Clowns |
| | 4/26 COUNTRY ROAD | | ACE/DEADBEAT/MAGS |
| | 4/28 | | |
| | 4/30 <i>Wed.</i> | | |
| | 4/32 | | " " " " " " " " " " |
| | 4/35 CIRCUS | | ACE/DEADBEAT/MAGS |
| 1600 | 4/18 CIRCUS | | <u>MAGS/CH. CLOWN</u> /Clowns |
| | 4/50 CIRCUS <i>vershike</i> | | <u>ACE/MAGS/DEADBEAT</u> <u>DR</u> |
| | 4/52 CIRCUS | | DOCTOR/ACE/MAGS DEADBEAT |

TR

*1400 - Kind - Walsley Farm Road
1500 - New Guard (Bellway) near Farm Rd*

WEDNESDAY, 11TH MAY

(Juggler clown joins)
N/S Clowns Join
CH clown.
930 clown
m/w MATH
Fitz, Ace

| TIME | EP/SC | SETTING | ARTISTS |
|-----------------|-------|----------------|-----------------------------------------------------|
| 1000 | 1/5 | LANDING BASE | NORD |
| 1010 | 1/8 | ROADSIDE | DOCTOR/ACE/STALLSLADY |
| | 1/11 | ROADSIDE | DOCTOR/ACE/STALLSLADY |
| | 1/15 | ROADSIDE | DOCTOR/ACE/STALLSLADY NORD |
| 1040 | 1/26 | ROADSIDE STALL | STALLSLADY/BELLBOY CHIEF CLOWN/Clowns |
| 1050 | 1/22 | LANDING BASE | WHIZZKID |
| | 1/37 | ROADSIDE | STALLSLADY/WHIZZKID Ace/Deadbeat/mask clown/doms |
| 1110 | 4/21 | COUNTRY LANE | MAGS/CH. CLOWN/S.LADY |
| | 4/51 | COUNTRY LANE | STALLSLADY |
| 1130 | 1/39 | CIRCUS | DOCTOR/ACE/TUMBLER Doctor/Ace/CH clown. |
| | 1/29 | CIRCUS | NORD/TUMBLER |
| | 1/31 | ROAD | BELLBOY/CHIEF CLOWN + clowns. |
| | 1/33 | CIRCUS | BELLBOY/CHIEF CLOWN Clown Driver |
| | 1/16 | COUNTRYSIDE | BELLBOY |
| | 1/12 | COUNTRY ROAD | NORD |
| | 1/13 | COUNTRYSIDE | CHIEF CLOWN/Driver |

1320 → LUNCH
1245

| | | | |
|-----------------|------|--------------|----------------------|
| 1400 | 1/41 | CIRCUS SITE | DOCTOR/ACE |
| | 1/45 | " | " |
| | 1/47 | " | " |
| | 1/49 | " | DOCTOR/ACE/CH. CLOWN |
| 1430 | 1/27 | COUNTRYSIDE | FLOWERCHILD |
| | 1/9 | COUNTRYSIDE | CHIEF CLOWN/Driver |
| | 1/10 | COUNTRY ROAD | BELLBOY/FLOWERCHILD |
| | 1/7 | COUNTRYSIDE | BELLBOY/FLOWERCHILD |

NOTE - Bellboy + Flowerchild now called 11am Thrus
for happy scenes

WEDNESDAY, 11TH MAY

| <u>TIME</u> | <u>EP/SC</u> | <u>SETTING</u> | <u>ARTISTS</u> |
|-------------|--------------------|----------------------------------------------------------------------------------------|---------------------------------------------|
| 1455 | 1/14 | HIPPY SITE | FLOWERCHILD |
| | 1/17 | HIPPY SITE | FLOWERCHILD/BUS CONDUCTOR |
| | 1/20 | " | " |
| 1515 | 2/1 | CIRCUS | DOCTOR/ACE |
| | 2/3 | " | " |
| | 4/30/52 | ACE/D. | ACE/DEADBEAT/MASS/CH CLOWNS/CLAW |
| | 2/5 | CIRCUS | BUS CONDUCTOR/2 CLOWNS |
| 1530 | 3/43 | CIRCUS | ACE/ <u>DEADBEAT</u> |
| | 3/32 | HIPPY SITE | BUS CONDUCTOR/2 CLOWNS |
| | 3/44 | HIPPY SITE | BUS CONDUCTOR |
| | 4/2 | CIRCUS SITE | Tent only |
| 1605 | 4/21 | HIPPY SITE | ACE/DEADBEAT |
| | 4/8 | HIPPY SITE | ACE/DEADBEAT/BUS CONDUCTOR |
| | 4/11 | " | " |
| | 4/15 | " | " |
| | 4/20 | COUNTRY ROAD | ACE/DEADBEAT |
| | | 9.30 Clowns (M/L Master Actor) | |
| | | [4.15 ^{Dee} Flower child Dep. Train to Covent Gard (Ray Marlow) for Make-up.] | |

200 Jessica Martin - Haines - Kulp.
22 Wimple Street W1

THURSDAY, 12th MAY

clearing.
Hippy Site Scenes
↑ ~~smuggled / Hunted~~
Pans Clown on Wire -
Bally / Placeddit - ~~claw~~ scenes
10.30 SCENES T.B.A.
1100
14.00 RUN THROUGH - STORY ORDER - Full Company
14.45 NOTES
1500, TIGHT ROPE Reh. ~~String~~ To ~~Smuggled~~ to Hunted
NE
Send to ~~Clown~~ to Hunted.
After rehearsal, ~~loss~~

FRIDAY, 13TH MAY

NO REHEARSALS.

SOME OF UNIT TRAVEL TO WEYMOUTH, DORSET.

.
SATURDAY 14TH - WEDNESDAY, 18TH MAY

SEE O.B. SCHEDULE FOR RECORDING DETAILS.

Wednesday 11th May Pensid

9.30 MASK Fitting

10.10 ✓ 4/5 Roadside
 ✓ 4/8 Roadside 1/86
 ✓ 1/15 Roadside
 ✓ 1/26 Roadside
 1/26
 1/26

11. ✓ 1/37 Roadside

11.1102. ✓ 4/21 Country lane
 4/31 Country lane

1120. ✓ 4/30

1220 1/39 Circus
 41-49

✓ 1/29

✓ 1/31 Road

✓ 1/33 Circus

✓ 1/12 Country Road

✓ 1/13 Countryside

1330 Lund

1430 ✓ 4/97 Flanchid

✓ 2/1 ✓ 3/32 ✓ Circus

1605 ✓ 4/8 Happy Site

✓ 4/11

✓ 4/15

✓ 4/20

✓ 4/17

7/17

1/16

Fittings - 4.15 Dec (Flanchid to Gov. Gen. Ray Mander)
 2 Make up

200 Jessica Martin (Mays) - Harris - Kulp

Clown 11 1/2
 + Black people
 14/11/23 11.30

2nd Ace
 Cay / Reg

- Clowns

- Doctor / Ace / Stall Lady / Nord

- Doctor / Ace Stall Lady

- Doctor / Ace / Stall Lady / Nord

- Stall Lady / Bellboy / Chief Clown / Clowns

- Stall Lady / Whizz Kid / Clowns

- MAER / Ob clown / Stall Lady

- Stall Lady

Ace / Deadbeat / MASO / CH Clown / Clowns

Doctor / Ace / Tumbler

Doctor / Ace / CH Clown

Nord / Tumbler

CH. Clown / Clowns / (Bellboy)

CH clown / Clowns (Bellboy)

Nord

CH Clowns / Drives Clowns

CH. Clown / Clowns

Bus Conductor / Clowns

Ace / Deadbeat / Bus Conductor

Ace / Deadbeat

" "

" "

EP 1.

Lorraine

| Cue | Dur | B/V | Description |
|-----------------------|------|-----|--------------------------------------|
| 1 | 0.09 | ✓ | Ringmaster's entrance |
| 2 | 0.29 | ✓ | Rap |
| | 0.06 | B | overlaid with rap |
| 3 | 0.31 | B | Nord |
| 4 | 0.10 | B | Doc - what's that peculiar noise? |
| 5 | 0.28 | ✓ | junk-mail |
| 6 | 0.22 | B | Ace remembers clowns |
| 7 | 0.15 | B | Satellite talks |
| 8 | 1.45 | B | BB, fc + hearse |
| 9 | 0.15 | B | Doc + Ace approach stall - Nord |
| 10 | 1.15 | B | BB, fc + kites |
| 11 | 0.35 | B | BB fc + bus |
| 12 | 0.45 | B | Stallslady - "he'll be going there." |
| 13 | 0.23 | B | Bus - Bus cond attacks fc |
| 14 | 0.30 | B | Doc, Ace + Nord |
| 15 | 0.12 | B | Doc, Ace - something evil. |
| 16 | 0.18 | B | Capt + Mags |
| 17 | 0.23 | B | Nord |
| 18 | 0.25 | B | Capt - "of late yes" |
| 19 | 0.25 | B | robot attacks |
| 20 | 1.00 | B | Whizzkid, hearse, fc. |
| 21 | 1.35 | B | Capt + Doc at bus, bus cond, hearse |
| 22 | 0.46 | ✓ | Circus, Morgana, BB |
| 23 | 0.48 | B | Ace + Doc - find earring |
| 24 | 0.12 | ✓ | Circus |
| 25 | 0.02 | B | Stallslady's face falls. |
| 26 | 0.41 | ✓ | Circus (inc 0.03 B) |
| 27 | 0.09 | ✓ | " |
| 28 | 0.16 | B | BB tortured |
| 29 | 0.27 | ✓ | Circus |
| 30 | 0.10 | B | Mags screaming |
| 50. | | | |
| TOT. 15. 4 | | | (B 13.29, V 2:21) |

| EP 2. | | Corrairie | | |
|---------------------------------------------------------------|----------|-----------|----------------------------------------------------------------------------------|--|
| Cue | DUR | B/V | Description | |
| Circus music overlaid 2:54" (✓) to Doc + Ace entering ring | M1 2.54 | ✓ | | |
| 2 | 0.10 | B | clown waves | |
| 3 | 0.06 | B | Ace sees clown | |
| 4 | 0.25 | B | Doc sees Rites, card, stretcher | |
| 5 | 0.23 | B | Doc + Ace leave vestibule | |
| 6 | 0.27 | ✓ | Circus music, clowns, memorial stones | |
| 7 | 0.30 | ✓ | Ringmaster - rap, robot opened | |
| 8 | 1.28 | B | Doc chosen for ring, earring, backstage | |
| 9 | 0.40 | B | Doc trapped in cage, Ace hides | |
| 10 | 0.20 | B | Deadbt sweeping | |
| 11 | 0.20 | ✓ | Deadbt - circus music | |
| 12 | 0.12 | B | Nord | |
| 13 | 1.07 | B | Capt, Nord, Mags, Doc | |
| 14 | 0.10 | ✓ | Circus | |
| 15 | 0.03 | B | Ringmaster + Morgana | |
| 16 | 1.30 | B | Rm, Morg, clowns, Ace | |
| 17 | 0.15 | ✓ | Whizzkid | |
| 18 | 1.20 | B | Ace runs thro' tent, Bellboy, clowns, Mags | |
| 19 | 0.10 | ✓ | Drumroll, Nord | |
| 20 | 0.40 | B | Nord tells joke | |
| 21 | 0.22 | ✓ | Whizzkid, Morg - circus music | |
| 22 | 0.30 | B | Ace, Doc + Mags juggling | |
| 23 | 0.18 | ✓ | Rm - drumroll + rap | |
| 24 | 1.18 | B | family, Mags + Capt, Ace, Whizzkid | |
| 25 | 1.45 | B | Capt, Doc - stones, moon-sign, Ace | |
| 26 | 1.00 | B | Doc + Mags. Capt + clowns | |
| TOT. | 18.23 | | | |
| | B: 13.57 | | Reprise from Ep 1, to, Doc - Well, are we going in or aren't we? Ace looks 0.58" | |
| | V: 4.26 | | | |
| | | | Dr. Who at 40" 1st Show Part 2 at 51" | |

| Cue | Dur | B/V | Description |
|------|-------|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | 3.17 | B | Capt, Doc, Mags Ace & clowns - arm comes off Capt, Mags, Doc runs off family Capt, Mags. Doc - Kites, eye, Deadbeat Bellboy, Ace. |
| 2 | 2.35 | B | Bellboy, Ace + control Deadbeat, Doc. |
| 3 | 2.57 | B | Morgana, Ringmaster flowerchild, Ace, Clowns |
| 4 | 0.06 | B | Deadbeat |
| 5 | 0.25 | B | Captain, Whizzkid |
| 6 | 0.31 | B | flowerchild, Doc, Ace |
| 7 | 0.27 | V | Circus ring + rap |
| 8 | 0.52 | B | Whizzkid, Doc, Torture, Ringmaster |
| 9 | 1.54 | B | Bellboy, Ace, Doc, Deadbeat Morgana, clowns |
| 10 | 0.56 | B | Deadbeat |
| 11 | 2.05 | B | Circus + rap Capt, Mags Doc & Ace, family Doc, Mags, Capt. Ace escaping |
| 12 | 0.26 | V | Circus + rap |
| 13 | 1.19 | B | Circus, Capt, Mags. |
| TOT: | 18.46 | B = | 17.53 |
| | | V = | 0.53 |
| | | | <u>18.46</u> |

FRIDAY 6th

1400 Read Through - Episodes 1-4 Full Company.

1600 TEA

1605 1/18 Country Road

DOCTOR / ACE / CAPTAIN / MAGS

1630 1/19 CLEARING

DOCTOR / ACE / CAPTAIN / MAGS

1645 1/21 CLEARING

DOCTOR / ACE / CAPTAIN

1700 1/23 CLEARING

DOCTOR / ACE / CAPT / MAGS

1710 1/24 Country Road

CAPT / MAGS /

1720 1/25 County Rd

DOCTOR / ACE

Finish 1730. ~~Leave~~ Approx

SAT 7H

| | | | |
|------|------|-----------------|--------------------------------|
| 930 | 1/5 | LANDING BASE | NORD |
| 935 | 1/8 | Roadside | Docum/Ace/Strall Lady |
| 945 | 1/11 | Roadside Stall | Docum/Ace/Strall Lady |
| 955 | 1/15 | Road Side | Docum/Ace/Strall Lady/NORD |
| 1000 | 1/26 | Road Side Stall | Strall Lady/Bell boy/Ch. Clown |
| 1015 | 1/22 | LANDING BASE | Whizz Kidd |
| 1025 | 1/37 | Roadside | Whizz Kidd/Strall Lady |
| 1030 | 4/21 | COUNTRY LAWE | MAGS/Ch. Clown/Strall Lady |
| 1040 | 4/51 | Countryside | Strall Lady |
| 1045 | 1/39 | Circus | Docum/Ace/Turner clown |

| | | | |
|------|------|-------------|---------------------|
| 1050 | 1/41 | Circus Site | Docum/Ace |
| 1055 | 1/45 | Circus Site | Docum/Ace |
| 1060 | 1/47 | Circus Site | Docum/Ace |
| 1110 | 1/49 | Circus Site | Docum/Ace/Ch. Clown |

| | | | |
|------|------|-------------|-----------------------------|
| 1115 | 1/27 | Countryside | Flowerchild |
| 1120 | 1/9 | Countryside | Ch. Clown (Cl. Driver) |
| 1130 | 1/10 | Countryside | Bell boy/Flowerchild |
| 1140 | 1/7 | Countryside | Bell boy/Flowerchild |
| 1145 | 1/29 | Ext Circus | T. Clown/Nord |
| 1200 | 1/31 | Road | Bell boy/Ch. Clown |
| 1210 | 1/33 | Circus Site | Bell boy/Ch. Clown (Driver) |
| 1220 | 1/16 | Countryside | Bell boy |
| 1230 | 1/12 | Countryside | NORD. |
| 1240 | 1/13 | Countryside | Ch. Clown/Driver |

Sunday 8th MAY

No Rehearsals.

Monday 9th

TP man

Doctor / ACE

10.00
Remains

Down / ACE

Bus Conductor / 2 Clowns

1000 2/1 Ext Circus
1010 2/3 Ext Circus
1020 2/5 Ext Circus Site

ACE / DEADBEAT

MAGS / CHIEF Clown / 2 Clowns

ACE / MAGS / DEADBEAT
(On Fire)

Doctor / ACE / MAGS / DEADBEAT

1030 2/43 Ext Circus Site
1040 4/18 Ext Circus Site
1050 4/50 Ext Circus Tent
1100 2/52 Ext Circus Site

1100 1/14 Happy Site
1110 1/17 Happy Site
1120 1/20 Happy Site

Flower City

Flower City / Bus Conductor
Flower City / 2 Clowns

1130 1/28 Happy Site

Doctor / ACE

1140 1/30 Happy Site
1150 1/32 Happy Site

Doctor / ACE / CAPT / MAGS / Bus Cond.
Doctor / ACE / CAPT / MAGS / Bus Cond.

Down / ACE (Cap / Mags)
CAPT / MAGS

1200 1/34 Happy Site
1205 1/35 Ext Circus
1210 3/32 Ext Happy Site

Bus Conductor / 2 Clowns
Bus Conductor

1220 3/44 Happy Site

1345 - Lunch

(Hand - Mags Jessica Martin
at Well Farm Rd
Central Entry)

1400 4/2 Circus Site
1410 2/4 Happy Site
1420 4/8 Happy Site
1430 4/11 Happy Site
1440 4/15 Happy Site

(Feet only)

ACE / DEADBEAT

ACE / DEADBEAT / Bus Cond.

ACE / DEADBEAT / Bus Cond.

ACE / DEADBEAT / Bus Cond.

1450 4/20 Country Road

ACE / DEADBEAT

1500 4/24 Ext Country Rd

ACE / DEADBEAT / MAGS

1510 4/25 Ext Country Rd

(House) - Clowns

1520 4/26 Ext Country Rd

ACE / DEADBEAT / MAGS

1530 4/28 Ext Clearing

ACE / DEADBEAT / MAGS

1600 4/30 Ext Clearing

ACE / DEADBEAT / MAGS

1610 4/32 Ext Clearing

ACE / DEADBEAT / MAGS

1615 4/35 Ext Circus

ACE / MAGS / DEADBEAT

~~Monday~~
Tuesday 10K

10-1200 TECHNICAL Plan Meeting

12-13 LUNCH

1300 1/18 COUNTRY ROAD DOCTOR/ACE/CAPTAIN/MAGS
1310 1/19 CLEARING DOCTOR/ACE/CAPTAIN/MAGS

1320 1/21 CLEARING DOCTOR/ACE/CAPTAIN

1330 1/23 CLEARING DOCTOR/ACE/CAPT/MAGS

1340 1/24 COUNTRY ROAD CAPT/MAGS

1350 1/25 COUNTRY Rd DOCT/ACE

1350 1/28 Happy Site DOCTOR/ACE

1410 1/30 Happy Site DOCTOR/ACE/CAPT/MAGS/BLD COND

1420 1/32 Happy Site DOCTOR/ACE/CAPT/MAGS/BLD COND

1450 1/34 Happy Site DOCTOR/ACE (Capt/MAGS)

1450 1/35 Circus CAPT/MAGS

1450 4/24 EXT COUNTRY Rd ACE/DEADBEAT/MAGS

1500 4/25 EXT COUNTRY Rd (Kane) - clowns

1510 4/26 EXT COUNTRY Rd ACE/DEADBEAT/MAGS

1520 4/28 EXT CLEARING ACE/DEADBEAT/MAGS

1530 4/30 EXT CLEARING ACE/DEADBEAT/MAGS/K

1540 4/32 EXT CLEARING ACE/DEADBEAT/MAGS

1550 4/35 EXT CIRCUS ACE/DEADBEAT/MAGS

1600 4/18 EXT CIRCUS SITE MAGS/CHIEF CLOWN/2 CL

1610 4/50 EXT CIRCUS RING ACE/MAGS/DEADBEAT (on fire)

1620 4/52 CIRCUS SITE DOCTOR/ACE/MAGS/DEADBEAT

1900 1 | 5 LANDING BASE

Nov 20

WEDNESDAY 11th

1010 1/8 - Roadside

Doc 100 / Acc 1 / Stan Loring

10200 1/4 - Roadside Stall

Doctor / Ace / Stallard

1030 1/15 RHP Smu

PUTER / ACE / STAN LADY / NORD

Notes: 1/26 Road Side Stall

Stall Lady / Bellebay / CH. Clown

1053-1122. LANDING BASE.

W4722 Kidd

1000 1/37 Road h d

4425 Red / 57th Land

1110 4/21 Counting Lane

MAGS / CH. DOWN / STALL (ad)

4120 4/54 County Lane

Stallo Lady

1130 1739 Cincis

~~John~~/Ace/Tamara 40km

T. Cloun / Nord

1740 - 1779 Ext. Circles

Bill boy / CC clown

11:50 1131 Road

Ball (g) / CH Clom (Dose)

1200 7/33 Circus Site

Right Boy

1210 III Com: 1744 side

Nord.

1220 112 Canning Road

Ch. Clown / Driver

1230 1/13 Countyside

~~END~~ ~~CLINCH~~

1400 1/41 Circus Site Doctor / ACE
 1410 1/45 Circus Site Doctor / ACE
 1420 1/47 Circus Site Doctor / ACE
 1425 1/49 Circus Site Doctor / ACE / 1st Class

1430 1/27 Countryside Flowerchild

1440 1/9 Countryside Cl. Clann (Cl. Drive)

1445 1/10 Countryside Rockers / Flowerchild

1450 1/7 Countryside Colby / Flowerchild

1455 1/14 Happy Site

1500 1/17 Happy Site

1510 1/20 Happy Site

Flowerchild

Flowerchild / Bus Conductor

Flowerchild / 1st Class

1515 2/1 EXT Circus

1520 2/3 EXT Circus

1525 2/5 EXT Circus Site

Doctor / ACE

Doctor / ACE

Bus Conductor / 2 Clowns

1530 3/43 EXT Circus Site

ACE / DEADBEAT

1540 3/32 EXT Happy Site

Bus Conductor / 2 Clowns

1545 3/44 Happy Site

Bus Conductor

1550 - 4/1

1600 4/2 Circus Site

(Front only)

1605 4/4 Happy Site

ACE / DEADBEAT

1610 4/8 Happy Site

ACE / DEADBEAT / Bus Conductor

1620 4/11 Happy Site

ACE / DEADBEAT / Bus Conductor

1625 4/15 Happy Site

ACE / DEADBEAT / Bus Conductor

1630 4/20 Countryside

ACE / DEADBEAT

Thursday 12th

1030 Run - Through - Story - Order - Full Company

11.15 Notes.

1130 Work Through - ~~Recording~~ Order.

SKOVES T-B A

FRIDAY 13th May.

~~APR 4th~~ No Rehearsals


SOME OF Unit travel to Weymouth, Dorset.

SATURDAY 14th — WEDNESDAY 18th May —

SEE OB. Schedule For Recording Details.

| | | | | | | | |
|--------------------------------|--|---------------------------------|--|------------------------------------------|--|-----------------------|--|
| Strand/Series Title | | DR. WHO | | FILM/O.B. STAFF; AND ALL TRANSPORT NEEDS | | | |
| Programme Title | | THE GREATEST SHOW IN THE GALAXY | | Distribution | | Denotes Recipient | |
| Episode/Sub. Title | | Eps. 1-4 | | Thro: | | Room No. and Building | |
| Project Number | | 50/LDL K231K | | Dept. Org.: | | | |
| Programme Identificat'n Number | | Studio | | As required to: | | | |
| Production date(s) | | Week(s) | | D.O.A. (Films) | | 101, Sc. Blk. T.C. | |
| Filming/O.B. date(s) | | 14-18TH MAY 1988 | | Day Man., Sc. Servicing | | 128, Sc. Blk. T.C. | |
| | | Week(s) | | Television Transport Bookings | | 1264, Spur. T.C. | |
| | | 20 | | Production Office | | | |
| | | | | Make-Up Allocation | | E.120, T.C. | |
| | | | | Costume Service Manager | | 3015, T.C. | |
| | | | | Production Office | | | |
| Producer | | JOHN NATHAN-TURNER | | Room No. / Building | | Tel. Extn. | |
| Director | | ALAN WAREING | | 304 Union | | Drama | |
| Designer | | | | 311 Union | | S/S | |
| | | | | | | File Copy | |
| | | | | | | Date | |
| | | | | | | 9.5.88 | |


| ITEM | Requirement (see pp. 101, 203 in P.C.G.) | No. | Date Required | Time Required | Date Finish | Time Finish | Full Details, e.g. Collection Point, Destination Special Requirements or Constraints Name of Driver (if applicable) | C O D E | C O S T |
|-------------------------|------------------------------------------|------|---------------|---------------|-------------|-------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|------------------|
| S artic prop van | 1 | 12/5 | 0800 | t.b.a. | | | 40' articulated prop van to be at Movement Control (Silver Road) at 0800 hrs. Load props & scenery then travel to Weymouth Dorset location. R/V with Design Thurs. 0830 hrs at location. Then as directed. (As discussed with Designer) | | f |
| S Transit | 1 | 14/5 | 0930 | 18/5 1830 | | | Transit open back pick-up truck to be delivered to location at 0930 on Saturday 14th. Stay at location as Prop run around vehicle (driven by BBC driver). To be collected at 1830 Thursday, 18th from location. | | |
| A 29 seat coach | 1 | 14/5 | 0745 | 14/5 t.b.a | | | 29 seat coach at TVC Reception at 0745 ready to depart at 0815 with Artists & Staff. Travel to location - Warmwell Quarry, Nr. Dorchester, Dorset, arriving 1115 stay with unit all day then take artists & staff onto unit hotel at Weymouth on wrap. When finished travel back to London & finish. | | |
| A 29 seat coach - local | 1 | 15/5 | 0630 | 18/5 t.b.a. | | | Local Weymouth 29 seat coach to be at unit hotel at 0630. R/V with A.F.M. then take Artists & staff to location, Warmwell Quarry Warmwell, Nr. Dorchester. Stay with unit throughout day as directed. On Wednesday, 18th it will be required to take artists & staff to London on wrap (approx. 1830) | | |

 ENTER VEHICLE CONTENTS IN CODE COLUMN: A=Passengers
 C = COSTUME M = MAKE-UP S = SCENERY
 P = PROPS G = GREENERY T = Loc. Tools & Equip.

SIGNED Alan Barrett pp. TEL. EXTN.
JUNE 1988
 DESIGNATION PROD. ASSOCIATE ROOM No. & BLDG. UNION 305

| | | | | | | | |
|---------------------------------|--|---------------------------------|--|------------------------------------------|--|-----------------------|--|
| Strand/Series Title | | DR. WHO | | FILM/O.B. STAFF; AND ALL TRANSPORT NEEDS | | | |
| Programme Title | | THE GREATEST SHOW IN THE GALAXY | | Distribution | | Denotes Recipient | |
| Episode/Sub. Title | | Eps. 1-4 | | Thro: | | Room No. and Building | |
| Project Number | | 50/LDL K231K | | Dept. Org.: | | | |
| Programme Identification Number | | Studio | | As required to: | | | |
| Production date(s) | | Week(s) | | D.O.A. (Films) | | 101, Sc. Blk. T.C. | |
| Filming/O.B. date(s) | | Week(s) 20 | | Day Man., Sc. Servicing | | 128, Sc. Blk. T.C. | |
| | | | | Television Transport Bookings | | 1264, Spur. T.C. | |
| | | | | Production Office | | | |
| | | | | Make-Up Allocation | | E.120, T.C. | |
| | | | | Costume Service Manager | | 3015, T.C. | |
| | | | | Production Office | | | |
| Producer | | JOHN NATHAN TURNER | | Room No. / Building | | Tel. Extn. | |
| Director | | ALAN WAREING | | 304 Union | | Department | |
| Designer | | | | 311 Union | | Drama S/S | |
| | | | | | | File Copy | |
| | | | | | | Date 9.5.88 | |

| ITEM | Requirement (see pp. 101, 203 in P.C.G.) | No. | Date Required | Time Required | Date Finish | Time Finish | Full Details, e.g. Collection Point, Destination Special Requirements or Constraints Name of Driver (if applicable) | C O D E | C O S T |
|------------|------------------------------------------|------|---------------|---------------|-------------|-------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|------------------|
| A 4 wh dr. | 1 | 13/5 | 0900 | 19/5 | t.b.a. | | Four wheel drive Subaru Estate 5/6 seats? to be delivered to (Duncan McAlpine) 150 days. Brag. Drivers - Duncan McAlpine Alan Wareing, Susannah Shaw David Tilley local Taxi facility. to send Account after shoot on named persons - DAND Tilley Duncan McAlpine Susannah Shaw. | | £ |

 ENTER VEHICLE CONTENTS IN CODE COLUMN: A=Passengers
 C = COSTUME M = MAKE-UP S = SCENERY
 P = PROPS G = GREENERY T = Loc. Tools & Equip.

SIGNED Hilary Barrett TEL. EXTN.
 PP. JUNE COLLINS.
 DESIGNATION PROD. ASSOCIATE ROOM No. & BLDG. UNION 305

Smith Self Drive. Man Grant Turdan.

Deliver -

Local -

Bristol Transport.

BBE insurance

BBE Psh

N.E.M Insurance -

Phy. 01/0101/6230100M

Robin Powell BH -

Insurance Manager.

Sodpey Davis - Bonnamuth.
Hodddhunk

Bush
x

Molly Beaumont. Transport
Bristol.

()

(x)

31.50 day
5.10 edlin charge

Unlimited: VAT.

Ann.

9/10 Delivery.
9/10 Collection.

Dial Code - Bristol - 006 f.

Hodddress
Hodddress Rd
Opp London
My St.
NAT. Council St.

BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. 311 UNION HSE.

Extn.

To Manager Scenic Properties Buyers

Production DR WHO - THE GREATEST SHOW IN THE GALAXY Filming O.B. Date 14TH - 18TH MAY '88

Designer DAVID LASKEY

Extn.

Setting Date

Scenic Properties Buyer BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

LOCATION: WARMWELL QUARRY NR. WAREHAM, DORSET

N.B. LOAD 08.00 THURS 12TH MAY 1988 AT SILVER ROAD

DESIGNERS DRESSING PROPS

CIRCUS VESTIBULE - KEEP FOR STUDIO

- 501. 2 OFF EASLES
- 502. 2 OFF DRAWING BOARDS / NOTICE BOARDS
- 503. QTY POSTERS / HANDBILLS D.W.S.

EXCAVATION CLEARING - ONCE ONLY

- 504. 3 CAMP STOOLS
- 505. 1 CANVAS AWNING
- 506. DRESSING FOR JEEP D.W.S.
- 507. 2 DOZEN LONG TENT PEGS

ROADSIDE STALL - ONCE ONLY

- 508. QTY PROP. FRUIT, PLUS PRICE TAGS D.W.S.
- 509. QTY WOODEN FRUIT BOXES
- 510. 1 LARGE UMBRELLA
- 511. SET WEIGHING SCALES
- 512. 1 ARM CAHIR
- 513. 2 STOOLS
- 514. ITEMS ON H.B.S. SHELF

CONTD/...

From:

John Nathan-Turner, Producer, 'Doctor Who'

Room No &
Building:

304 Union House

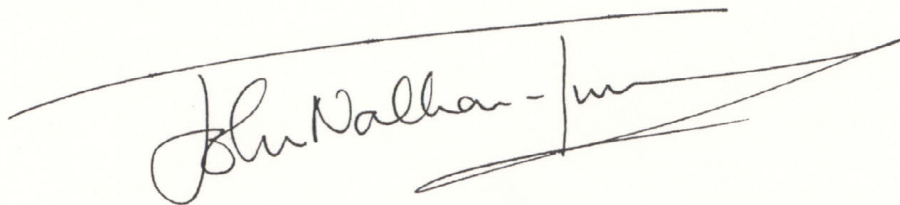
Tel.
Ext.:

date: 11th May 1988

Subject: DOCTOR WHO : SINGLE DECKER BUS

To: Bob Blanks

On completion of the location shoot of DOCTOR WHO 7J
on the 18th May, we shall no longer need the DOCTOR WHO
single decker bus. It can be disposed of, as you
think fit.

A handwritten signature in dark ink, reading "John Nathan-Turner". The signature is stylized with a large, sweeping initial 'J' and a horizontal line extending from the end of the name.

(John Nathan-Turner)

kme

From: John Nathan-Turner, Producer, 'Doctor Who'

Room No. &
Building:

304 Union House

Tel.
Ext.:

date: 11th May 1988

Subject: "GODS' EYES"

To: Denise Baron
Don Babbage

cc. Alan Wareing
June Collins

I am very keen that the "Gods' Eyes" effect is achieved in the studio.

Should this necessitate a further test and/or additional money, I would be most sympathetic to your requirements.

Please keep me posted.

A handwritten signature in black ink, appearing to be 'JNT', with a long, sweeping horizontal line extending to the right.

(John Nathan-Turner)



PRODUCTION HAZARD ASSESSMENT FORM

SAFETY: AUTHORISATION FOR RECORDING/FILMING

cc: T.S.O. — London
Room C307, Centre House

C.S.O. — Regions
Room 360, 33 Cav. Square

PART 1

To: Manager DRAMA Department

Programme DR. WHO 7J

EPS. 1-4

Episode

1. Possible hazards identified *+ precaution proposed*

WEDNESDAY 18TH MAY Warmwell Quarry, Warmwell

Clearing area - Blue Lagoon - 1/19 1/21 1/23 4/28 4/30 1/18
4/32 4/33 1/10 1/7 1/8

As yesterday, this location is near water - the same safety precautions apply.

Steep sided hill 1/10 minimum personnel near this location.

Excavations 1/19 1/21 4/28 4/30 Robot Head - operated by Vis Fx person half buried in box under model. Vis. Fx. supervising.

Collapsing table 1/21 Supervised by visual effects. All artists kept safely out of way.

Vehicles as before - jeep - 1/19 1/21 1/23 1/18
Hearse 4/30 4/32 4/33

3. Safety Rating: A. - High Risk

B. - Medium Risk

C. - Low Risk

(Delete as applicable)

I understand that I have overall responsibility for arranging safe working conditions and practices in this programme, in accordance with the specific responsibilities detailed in the Television Safety Regulations.

(Signed)

John Nathan Turner
Producer

Date

8/5/88

PART 2

To: JOHN NATHAN TURNER (Producer)

Authorisation to record/film/transmit agreed in terms of safety.

(Signed)

John Nathan Turner
Manager

Date

11 May 88



PRODUCTION HAZARD ASSESSMENT FORM

SAFETY: AUTHORISATION FOR RECORDING/FILMING

cc: T.S.O. - London
Room C307, Centre House

C.S.O. - Regions
Room 360, 33 Cav. Square

PART 1

To: Manager DRAMA Department

Programme DR. WHO 7J
EPS. 1-4

Episode

1. Possible hazards identified *+ precautionary prepared*

TUESDAY, 17TH MAY Warmwell Quarry, Warmwell

The Hippy Site - Golden Pond 1/14 1/17 1/20 1/28 1/30 1/32 1/34
4/8 4/11 4/15 1/27 3/32

As this location is near water - all staff and artists will be positioned well away from water's edge. We have lifejackets, ropes, etc. standing by as a precaution. Certain areas will be roped off as a precaution.

Explosions (Risk C) 4/15 Robot explodes - visual effects team supervising this. All staff will be kept away from area.

Vehicles as before.
Jeep 1/28 1/30 1/32 1/34

3. Safety Rating: A. - High Risk
B. - Medium Risk
C. - Low Risk

(Delete as applicable)

I understand that I have overall responsibility for arranging safe working conditions and practices in this programme, in accordance with the specific responsibilities detailed in the Television Safety Regulations.

(Signed)

[Signature]
Producer

Date

8/5/88

PART 2

To: JOHN NATHAN-TURNER (Producer)

Authorisation to record/film/transmit agreed in terms of safety.

(Signed)

[Signature]
Manager

Date

11 May 88



PRODUCTION HAZARD ASSESSMENT FORM

SAFETY: AUTHORISATION FOR RECORDING/FILMING

cc: T.S.O. - London
Room C307, Centre House

C.S.O. - Regions
Room 360, 33 Cav. Square

PART 1

To: Manager DRAMA Department

Programme DR. WHO 7J
EPS. 1-4

Episode

1. Possible hazards identified *+ precaution proposed*

MONDAY, 16TH MAY Warmwell Quarry, Warmwell

Tightrope (Risk C)
1/39 1/36 1/29

Tightrope artist is professionally trained. The ground will be levelled by site manager for his safety and the tightrope will not exceed 5ft off the ground.

Lifting (Risk C)
2/5

2 clowns carry a broken robot on stretcher

Falls (Risk C)
1/33

Bellboy bundled out of hearse - mattress standing by.

Explosions (Risk C)
4/52

Tent will have small explosions. All artists will be safely away from model area. Supervised by Design & Vis Fx.

Vehicles as before.

Jeep 1/36 3/43 Motorbike 1/29 3/43

Hearse 1/31 1/33 2/5 4/18 4/35

3. Safety Rating: A. - High Risk
B. - Medium Risk
C. - Low Risk

(Delete as applicable)

I understand that I have overall responsibility for arranging safe working conditions and practices in this programme, in accordance with the specific responsibilities detailed in the Television Safety Regulations.

(Signed)

John Nathan-Turner
Producer

Date

8/5/88

PART 2

To: JOHN NATHAN-TURNER (Producer)

Authorisation to record/film/transmit agreed in terms of safety.

(Signed)

Johnathan
Manager

Date

4 May 88



PRODUCTION HAZARD ASSESSMENT FORM

SAFETY: AUTHORISATION FOR RECORDING/FILMING

cc: T.S.O. — London
Room C307, Centre House

C.S.O. — Regions
Room 360, 33 Cav. Square

PART 1

To: Manager DRAMA Department

Programme DR. WHO 7J
EPS. 1-4

Episode

1. Possible hazards identified *+ precaution proposed*

SUNDAY, 15TH MAY Contd.

Landing Base (Risk C)
1/5 1/22

Mr. Rod Maloney - quarry site manager in constant supervision. This site has been levelled by special equipt. Please refer to attached safety equipt. list.

N.B. All locations are checked to ascertain safety by Mr. Rod Maloney

Explosions (Risk C)
4/51

Explosions from circus tent. All artists & production team well away from area. Design & visual effects to supervise.

3. Safety Rating: A. — High Risk
B. — Medium Risk
C. — Low Risk

(Delete as applicable)

I understand that I have overall responsibility for arranging safe working conditions and practices in this programme, in accordance with the specific responsibilities detailed in the Television Safety Regulations.

(Signed)

John Nathan-Turner
Producer

Date

8/5/88

PART 2

To: JOHN NATHAN-TURNER (Producer)

Authorisation to record/film/transmit agreed in terms of safety.

(Signed)

Gavin
Manager

Date

11 May 88



PRODUCTION HAZARD ASSESSMENT FORM

SAFETY: AUTHORISATION FOR RECORDING/FILMING

cc: T.S.O. - London
Room C307, Centre House

C.S.O. - Regions
Room 360, 33 Cav. Square

PART 1

To: Manager DRAMA Department

Programme DR. WHO 7J

Eps. 1-4

Episode

1. Possible hazards identified *+ precaution proposed*

SUNDAY, 15TH MAY Warmwell Quarry, Warmwell.

Kites (Risk C) Supervision a/b

1/26 1/9 1/16

1/13 1/7

Motorbike (Risk C)

1/5 1/12

) A/B supervised by hire companies
& 2 A.F.M.'s.

Hearse (Risk C)

1/26 4/21 1/25

1/9 1/13

) Not used on the open road.

Horse & Cart (Risk C)

1/26 1/37 4/21 4/51

BMX bike (Risk C)

1/22 1/37

)

)

Contd....

3. Safety Rating: A. - High Risk

B. - Medium Risk

C. - Low Risk

(Delete as applicable)

I understand that I have overall responsibility for arranging safe working conditions and practices in this programme, in accordance with the specific responsibilities detailed in the Television Safety Regulations.

(Signed)

John Nathan Turner

Producer

Date

17/5/88

PART 2

To: JOHN NATHAN TURNER (Producer)

Authorisation to record/film/transmit agreed in terms of safety.

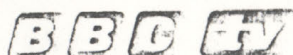
(Signed)

Gavin

Manager

Date

11 May 88



PRODUCTION HAZARD ASSESSMENT FORM

SAFETY: AUTHORISATION FOR RECORDING/FILMING

cc: T.S.O. - London
Room C307, Centre House

C.S.O. - Regions
Room 360, 33 Cav. Square

F10

PART 1

To: Manager DRAMA Department

Programme DR. WHO 7J EPS. 1-4

Episode

1. Possible hazards identified *+ precautionary proposed*

SATURDAY, 14TH MAY - E.C.C. Quarries, Warmwell Quarry, Warmwell.

Kites (Risk C) Filming away from pylons.
1/24 Visual Effects team supervising operations.

Jeep & Hearse (Risk C) Constant supervision by hire companies
1/24 4/24 4/25 personnel & 2 A.F.M.'s

Tardis (Risk C) Tardis materialises on planet.
1/8 Supervised by Visual Effects.

Horse & Cart (Risk C) Constant supervision by hire company
1/8 personnel & 2 A.F.M.'s

Motorbike (Risk C) Constant supervision a/b
1/15

N.B. None of the vehicles will be driven on the open roads.

3. Safety Rating: A. - High Risk
B. - Medium Risk
C. - Low Risk

(Delete as applicable)

I understand that I have overall responsibility for arranging safe working conditions and practices in this programme, in accordance with the specific responsibilities detailed in the Television Safety Regulations.

(Signed)

John Nathan-Turner
Producer

Date

8/5/88

PART 2

To: JOHN NATHAN-TURNER (Producer)

Authorisation to record/film/transmit agreed in terms of safety.

(Signed)

John Nathan-Turner
Manager

Date

11 May 88

PROJECT NO: 50/LDL K231K

O.B. SCHEDULE FOR

"D O C T O R W H O" 7J

"The Greatest Show in the Galaxy"

By

Stephen Wyatt

SATURDAY, 14TH MAY - WEDNESDAY, 18TH MAY 1988

| | |
|--------------------------------|--------------------|
| Producer | JOHN NATHAN-TURNER |
| Director | ALAN WAREING |
| Script Editor | ANDREW CARTMEL |
| Production Associate | JUNE COLLINS |
| Production Manager | SUZANNA SHAW |
| A.F.M.'s | DAVID TILLEY |
| | DUNCAN McALPINE |
| Production Assistant | ALEX TODD |
| Producer's Secretary | KATE EASTEAL |
| Designer | DAVID LASKEY |
| Design Assistant | JULIA GREASY |
| Properties Buyer | BOB BLANKS |
| Costume Designer | ROS EBBUTT |
| Costume Assistant | SARAH JANE ELLIS |
| Dressers..... | DEBBIE ROBERTS |
| | TIM BONSHAW |
| | MICHAEL JOHNSTON |
| Make-up Designer | DEE BARON |
| Make-up Assistants | HELEN JOHNSON |
| | SINETRA SASTRY |
| | MARK PHILLIPS |
| Visual Effects Designer..... | STEVE BOWMAN |
| O.B. Lighting | IAN DOW |
| O.B. Engineering Manager | BRIAN JONES |
| O.B. Sound | DOUG WHITTAKER |
| O.B. Camera Supervisor | BARRY CHASTON |
| O.B. Cameraman | ALAN JESSOP |
| Vision Mixer..... | FRED LAW |
| O.B. Senior Engineer | ROGER NEAL |
| O.B. VT Engineer | STEVE PRESTON |
| Video Effects | DAVE CHAPMAN |
| Production Operative Sup. | VIC YOUNG |
| Production Operatives | NEVILLE KUHN |
| | JEFF HOWE |
| | PAT O'CONNELL |

"DOCTOR WHO: The Greatest Show in the Galaxy"

O.B. CAST LIST

| | |
|----------------------|--------------------|
| THE DOCTOR | SYLVESTER McCOY |
| ACE | SOPHIE ALDRED |
| THE CAPTAIN | T.P. McKENNA |
| MAGS | JESSICA MARTIN |
| STALLSLADY | PEGGY MOUNT |
| BELLBOY | CHRISTOPHER GUARD |
| FLOWERCHILD | DEE SADLER |
| DEADBEAT | CHRIS JURY |
| CHIEF CLOWN | IAN REDDINGTON |
| NORD | DANIEL PEACOCK |
| WHIZZKID | GIAN SAMMARCO |
| BUS CONDUCTOR | DEAN HOLLINGSWORTH |
| 3 CLOWNS | PAUL SADLER |
| | PHIL SADLER |
| | PATRICK FORD |
| TUMBLING CLOWN | ALAN HEAP |

HOTEL

Please note everyone is responsible for his/her own hotel bill. Anyone who books out early is responsible for informing the hotel and is liable for any charges incurred.

TRAVEL

Please make sure you confirm your travel arrangements with David Tilley and Duncan McAlpine, the A.F.M.'s

UNIT CALL

The unit call time in the schedule is the time at which we will start rehearsing/shooting. i.e. After breakfast.

CALLS

All artists calls will be confirmed by David Tilley and Duncan McAlpine.

LOCATIONS

This quarry is a working quarry. PLEASE BE CAREFUL. Bring wellies and anoraks.

POSSIBLE SCHEDULE CHANGES

Please note that the schedule is subject to change. Please bear with us!!!!

Please note that if anyone invites guests to the location they should check with the Production Manager First. Unfortunately, due to costs, the location catering will not be available to any guests.

PRESS AND PUBLICITY

There will be photographers and reporters from Picture Publicity, BBC Enterprises and Radio Times on location - more details to follow.

All press MUST be cleared with John Nathan Turner.

TRAVEL ARRANGEMENTS

All Artists needed on location for Saturday, 14th please report to Television Centre for coach leaving at 0815.
Costume and make-up at location.

The coach will be available for travelling back to London on Wednesday, 18th.

USEFUL NUMBERS

Location Contact:

Mr.
Mr.

E.C.C. Quarries
Warmwell Quarry
Warmwell
Near Dorchester
Dorset

Production Hotel:

Hotel Rembrandt
12 Dorchester Road
Weymouth
Dorset

Costume Hotel:

Treberbyn Court Hotel
65 Dorchester Road
Weymouth

Make-Up Hotel:

Hotel Rex
29 The Esplanade
Weymouth

Caterers:

Fiona's Fayre
6 Porters House
Porters Lane
Town Quay
Southampton

Cellnet car phone:

If phoning from BBC premises
If phoning to BBC premises

then the number

USEFUL NUMBERS Contd...

British Rail:

Waterloo
Weymouth

Red Star:

Dorchester South

Quarter to every hour

Mon-Sat 0800-1800

Sun 0800-1600

Recorded Information:

Police:

Chief Inspector
Dorchester Police

ext.

Inspector
Wareham Police

Taxis:

'A' Line

Weymouth Taxis

Hospitals:

Weymouth Hospital
Melcombe Avenue
Weymouth

Dorchester County Hospital
Prince's Street
Dorchester

Weatherline:

for South West England
Bournemouth

A.A. Bournemouth:

Breakdown & Information

USEFUL NUMBERS Contd....

Portaloos: Alphabet Services
Mr.

Doctor: Dr.

Dentist: Dr.

Deputy Head Series/Serials Colin Rogers x

Manager Guy Gilks x

Producer's Office
Secretary Kate Eastel x

Location Facilities Helen Gregyar x

Location Transport
Kendal Avenue

Nightline

SATURDAY, 14TH MAY

ARTISTES' CALLS: Mr. T.P. McKenna) Travel on coach from
Miss Jessica Martin) T.C. On site at
Mr. Ian Reddington) 1115 for costume
Miss Sophie Aldred) & make-up.
Mr. Chris Jury)
Mr. Paul Sadler) Make-up & costume
calls t.b.a.

Mr. Sylvester McCoy) On location for
Miss Peggy Mount) 1530
Mr. Daniel Peacock) Make-up & costume
on site

TRANSPORT: Will be provided from Hotel
Rembrandt, Weymouth to location.
Please liaise with Mr. David Tilley
Mr. Duncan McAlpine for call times.

DESIGN: Roadside stall
Tardis

VISUAL EFFECTS: Kites
Hearse control panel
backfiring motorbike

KEY PROPS: remote control unit
medallion

PROP VEHICLES: Tardis
Hearse
Motorbike
Horse & cart

APPROX. WRAP: 1800

CATERING: Lunch 1300
Tea t.b.a.
For approx. 75

SATURDAY, 14TH MAY 1988

LOCATION: Skinner's Road
Warmwell Quarry

CONTACT: Mr.
Mr.

DIRECTIONS: To quarry - see directions & Map.
Areas within quarry signposted.

PARKING: At unit base - see directions to
location

UNIT CALL: Ready to shoot at 2.00 p.m.
Lunch at 13.00

TO SHOOT:

| | | | |
|----|------------------------------------------------------------------------------------------------|-------------------------------------------------|----------------------------------------|
| 1. | <u>1/24 COUNTRY ROAD</u> Jeep passes hearse. Clowns control kites. | CAP/MAGS in jeep CHIEF CLOWN Clown Driver | Jeep Hearse kites |
| 2. | <u>4/20 COUNTRY ROAD</u> Deadbeat & Ace run down road. | ACE DEADBEAT | Track |
| 3. | <u>4/24 COUNTRY ROAD</u> Ace & Deadbeat meet Mags. | ACE DEADBEAT MAGS | Track Hearse in b/g medallion |
| 4. | <u>4/4 COUNTRY ROAD</u> (crystal ball insert) Ace & Deadbeat arrive at road near bus. | ACE DEADBEAT | No bus in shot. medallion |
| 5. | <u>4/25 COUNTRY ROAD</u> Hearse driving along | - | Hearse |
| 6. | <u>4/26 COUNTRY ROAD</u> Ace, Deadbeat & Mags race off to robot head area. | ACE DEADBEAT MAGS | medallion remote control |
| 7. | <u>1/8A ROADSIDE STALL</u> Tardis arrives | DOCTOR ACE STALLSLADY | Tardis horse & cart |
| 8. | <u>1/8B ROADSIDE STALL</u> Doctor & Ace ask Stallslady for directions. | DOCTOR ACE STALLSLADY | horse & cart |

N.B. 1 shot for this sequence at Blue Lagoon - see 18th May

SATURDAY, 14TH MAY Contd...

| | | | |
|----|----------------------------------------------------------------------------------------------------|-------------------------------------|---------------------------|
| 9. | <u>1/15 ROADSIDE STALL</u> Nord arrives, his bike breaks down & he's rude. He drives off. | DOCTOR ACE STALLSLADY NORD | motorbike horse & cart |
|----|----------------------------------------------------------------------------------------------------|-------------------------------------|---------------------------|

| | | | |
|-----|---------------------------------------------------------------------------------------------------------|-----------------------------|--------------|
| 10. | <u>1/11 ROADSIDE STALL</u> Doctor & Ace eat fruit from stall. Doctor uses charm on Stallslady. | DOCTOR ACE STALLSLADY | horse & cart |
|-----|---------------------------------------------------------------------------------------------------------|-----------------------------|--------------|

SUNDAY, 15TH MAY Contd..

ARTISTS' CALLS: Mr. Daniel Peacock) To depart Hotel
Mr. Gian Sammarco) Rembrandt at 0700

Miss Peggy Mount)
Mr. Christopher Guard) To depart Hotel
Mr. Ian Reddington) Rembrandt at 0830
Miss Jessica Martin)
Mr. Paul Sadler)
Mr. Phil Sadler)
Mr. Patrick Ford)

Mr. Sylvester McCoy) To depart Hotel
Miss Sophie Aldred) Rembrandt at 1015
Miss Dee Sadler)

All Costume & make-up calls to be confirmed
Saturday evening.

TRANSPORT: Will be provided from hotel to
location.

DESIGN: Landing Base (set ready by 0830)
Roadside Stall

VISUAL EFFECTS: Hearse control panel
Landing Base - smoke fx
kites
backfiring motorbike
circus explosions

KEY PROPS: Chief Clown's medallion

PROP VEHICLES: Hearse
Horse & cart
Motorbike
BMX

APPROX. WRAP: 1800

CATERING: Breakfast 0730
Lunch 1300
Tea t.b.a.
For approx. 75

SUNDAY, 15TH MAY 1988

LOCATION: Skinner's Road
Warmwell Quarry

CONTACT: Mr.
Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from
07.30)

TO SHOOT:

| | | | |
|----|--------------------------------------------------------------------------------------------------|--------------------------------------------------|-------------------------------------|
| 1. | <u>1/5 LANDING BASE</u> Nord materialises at base. | NORD | motorbike |
| 2. | <u>1/22 LANDING BASE</u> Whizzkid materialises. | WHIZZKID | BMX |
| 3. | <u>1/12 COUNTRY ROAD</u> Nord drives along - his bike makes unhealthy noises. | NORD | motorbike tracking car |
| 4. | <u>1/26 ROADSIDE STALL</u> Bellboy collapses by stallslady. Clowns arrive & drag him away. | STALLSLADY BELLBOY CHIEF CLOWN 3 clowns | Hearse horse & cart kites |
| 5. | <u>1/37 ROADSIDE STALL</u> Whizzkid asks stallslady for directions. | WHIZZKID STALLSLADY | horse & cart BMX |
| 6. | <u>4/21 COUNTRY LANE</u> Mags runs past stallslady She blocks road & hearse is blocked. | MAGS STALLSLADY CHIEF CLOWN 3 clowns | Hearse horse & cart |
| 7. | <u>4/51 COUNTRY LANE</u> Stallslady comments on circus explosions. | STALLSLADY | horse & cart Vs Fx explosions |
| 8. | <u>1/25 COUNTRY ROAD</u> Doctor & Ace leap out of path of hearse. | DOCTOR ACE | Hearse Radio mics. |

SUNDAY, 15TH MAY 1988

- | | | | |
|-----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------|-----------------------------------------------------------------------------------|
| 9. | <u>1/9 COUNTRYSIDE</u> Hearse stops. Clowns point to kites then follow them. N.B. Kites shot by 2nd unit. | CHIEF CLOWN 1 clown driver | Hearse kites |
| 10. | <u>1/16 COUNTRYSIDE</u> Bellboy attracts kites. They follow him. | BELLBOY | Kites |
| 11. | <u>1/7 COUNTRYSIDE</u> split locn Blue Lagoon/ Road/Sandpile. (B) ROAD (3rd shot of sequence) Flowerchild & Bellboy running. They continue on. | BELLBOY FLOWERCHILD | NO KITES IN THIS SECTION 1st 2 shots @ Blue Lagoon 4th shot - 14. |
| 12. | <u>1/10 COUNTRY ROAD</u> split locn Road/Blue Lagoon Bellboy walks onto road. Sees no kites. | BELLBOY | |
| 13. | <u>1/13 COUNTRYSIDE</u> Clowns have lost hippies. Kites move on & they follow. N.B. Kites shot by 2nd unit if necessary. | CHIEF CLOWN 1 clown driver | Hearse Pan down from kites |
| 14. | <u>1/7 COUNTRYSIDE</u> (C) SANDPILE Last shot of scene. | BELLBOY FLOWERCHILD | 4th & last shot in seqn. 2 kites |

MONDAY, 16TH MAY

ARTISTES' CALLS: Mr. Sylvester McCoy) Ready to leave Hotel
Miss Sophie Aldred) Rembrandt at 0700
Mr. T.P. McKenna)
Miss Jessica Martin) N.B. exact calls
Mr. Daniel Peacock) t.b.a. depending
Mr. Alan Heap) on progress

Mr. Christopher Guard) Ready to leave
Mr. Ian Reddington) Hotel Rembrandt
Mr. Chris Jury) at 1015
Mr. Dean Hollingsworth) N.B. exact calls
Mr. Paul Sadler) t.b.a.
Mr. Phil Sadler)
Mr. Patrick Ford)

TRANSPORT: Will be provided from hotel to location.

DESIGN: Vestibule/Circus Tent

VISUAL EFFECTS: Model Shots
Tent collapsing
Tent lights
Broken Bus Conductor

KEY PROPS: Tightrope
Stilts
medallion

PROP VEHICLES: Jeep
Hearse
Motorbike

APPROX. WRAP: 1800

CATERING: Breakfast 0730
Lunch 1300
Tea t.b.a.
For approx. 75

MONDAY, 16TH MAY

LOCATION: The Circus Site
Warmwell Quarry

CONTACT: Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 0830 (Breakfast from 0730)

TO SHOOT:

| | | | |
|-----|---------------------------------------------------------------------------------------|------------------------------------|------------------------------------------|
| 1. | <u>1/29 CIRCUS SITE</u> Nord asks clown for directions. | NORD Clown | Motorbike Highwire white face |
| 2. | <u>1/39 CIRCUS SITE</u> Doctor & Ace arrive at circus | DOCTOR ACE Clown | unicycle white face costume change |
| 3. | <u>1/41 CIRCUS SITE</u> Doctor & Ace walk towards tent. | DOCTOR ACE | |
| 4. | <u>1/45 CIRCUS SITE</u> Doctor hears laughter Ace hears screams | DOCTOR ACE | |
| 5. | <u>1/47 CIRCUS SITE</u> Doctor moves to tent. Ace listens. | DOCTOR ACE | |
| 6. | <u>1/49 CIRCUS SITE</u> Doctor & Ace decide whether to enter. Clown welcomes them. | DOCTOR ACE CHIEF CLOWN | |
| 7. | <u>2/1 CIRCUS SITE</u> Chief Clown waits. Ace & Doctor walk towards tent. | DOCTOR ACE CHIEF CLOWN | |
| 8. | <u>2/3 CIRCUS SITE</u> Ace insists she heard screams. They enter. | DOCTOR ACE | |
| 9. | <u>1/36 CIRCUS SITE</u> Captain & Mags arrive | CAPTAIN MAGS Clown | Stilts red nose face |
| 10. | <u>1/31 CIRCUS SITE</u> Bellboy & clowns arrive. | BELLBOY CHIEF CLOWN 3 clowns | Hearse |

MONDAY, 16TH MAY Contd.

| | | | |
|-----|------------------------------------------------------------------------------------------|------------------------------------------|---------------------|
| 11. | <u>1/33 CIRCUS SITE</u> Bellboy bundled out of hearse. | BELLBOY CHIEF CLOWN 3 clowns CLOWN | Hearse |
| 12. | <u>3/43 CIRCUS SITE</u> Ace & Deadbeat try to escape on Nord's bike - it's broken. | ACE DEADBEAT | motorbike jeep |
| 13. | <u>2/5 CIRCUS SITE</u> Hearse arrives. Clowns carry Bus Conductor to tent. | 2 Clowns broken Bus Conductor | Hearse |
| 14. | <u>4/50 CIRCUS SITE</u> Circus tent on fire. | - | |
| 15. | <u>4/18 CIRCUS SITE</u> Mags runs from tent. Clowns follow in hearse. | MAGS CHIEF CLOWN 4 clowns | Hearse |
| 16. | <u>4/35 CIRCUS SITE</u> Hearse arrives at tent. They run towards circus. | ACE MAGS DEADBEAT | Hearse medallion |
| 17. | <u>4/2 CIRCUS SITE</u> Tent lit up, we hear music etc. | - | |
| 18. | <u>4/52 CIRCUS SITE</u> Survivors watch burning tent. | DOCTOR ACE MAGS DEADBEAT | |
| 19. | <u>1/4 (Tardis screen shots)</u> (a) juggler shot (b) tent shot | Tumbling Clown | |

TUESDAY, 17TH MAY

ARTISTES' CALLS:

Miss Dee Sadler) Ready to leave
Mr. Dean Hollingsworth) Hotel Rembrandt
at 0700

Mr. Sylvester McCoy) Ready to leave
Miss Sophie Aldred) Hotel Rembrandt
Mr. T.P. McKenna) at 0800
Miss Jessica Martin)

Mr. Chris Jury) Ready to leave Hotel
Mr. Paul Sadler) Rembrandt at 1230
Mr. Phil Sadler) for lunch at 1300
Mr. Patrick Ford) then costume &
make-up

TRANSPORT:

Will be provided from hotel to location.

DESIGN:

Bus - set ready by 0830

VISUAL EFFECTS:

Exploding Bus Conductor

KEY PROPS:

Earring
Metal Box
Body bag
remote control unit

PROP VEHICLES:

Jeep
Bus

APPROX. WRAP:

1800

CATERING:

Breakfast 0730
Lunch 1300
Tea t.b.a.
For approx. 75

TUESDAY, 17TH MAY

LOCATION: Golden Pond
Warmwell Quarry

CONTACT: Mr.
Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

| | | | |
|----|------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------|---------------------------|
| 1. | <u>1/14 HIPPY SITE</u> Flowerchild arrives. She smiles at something we do not see. | FLOWERCHILD | Earring Bus |
| 2. | <u>1/17 HIPPY SITE</u> Flowerchild at bus searches for box. She is grabbed by metal hand. | FLOWERCHILD BUS CONDUCTOR | Bus Earring Track L |
| 3. | <u>1/20 HIPPY SITE</u> Flowerchild's body dragged off. Earring falls off. | FLOWERCHILD BUS CONDUCTOR | Bus Earring Track R |
| 4. | <u>1/28 HIPPY SITE</u> Doctor & Ace arrive. Captain & Mags already there. | DOCTOR ACE CAPTAIN MAGS | Bus Jeep |
| 5. | <u>1/30 HIPPY SITE</u> They all examine bus. Conductor attacks Captain & Doctor. | DOCTOR ACE CAPTAIN MAGS BUS CONDUCTOR | Bus Jeep |
| 6. | <u>1/32 HIPPY SITE</u> Conductor attacks Captain who sends it after Doctor. Doctor confuses it, it blows itself up. | DOCTOR ACE CAPTAIN MAGS BUS CONDUCTOR | Bus Jeep |
| 7. | <u>1/34 HIPPY SITE</u> Doctor & Ace lost their lift. Ace finds earring. They move on. | DOCTOR ACE Jeep (Cap/Mags) | Bus Jeep Earring |

TUESDAY, 17TH MAY

- | | | | |
|-----|---------------------------------------------------------------------------------------------------------------------------|----------------------------------|-------------------------------------------------|
| 8. | <u>4/8 HIPPIY SITE</u> Deadbeat lingers. Ace finds metal box. Conductor stirs to life. | ACE DEADBEAT BUS CONDUCTOR | Bus medallion metal box |
| 9. | <u>4/11 HIPPIY SITE</u> Ace tries to open box. Bus Conductor grabs Ace. Deadbeat mesmerized. Ace drops remote control. | ACE DEADBEAT BUS CONDUCTOR | metal box remote control medallion Bus |
| 10. | <u>4/15 HIPPIY SITE</u> Ace losing to Conductor. Deadbeat regains senses & helps Ace de-activate robot - it explodes. | ACE DEADBEAT BUS CONDUCTOR | Bus medallion |
| 11. | <u>1/27 HIPPIY SITE</u> Flowerchild clearly dead. | FLOWERCHILD | No earring |
| 12. | <u>3/32 HIPPIY SITE</u> Clowns return Conductor | BUS CONDUCTOR 2 clowns | |

WEDNESDAY, 18TH MAY

ARTISTES' CALLS: Mr. Sylvester McCoy) To be ready to
Miss Sophie Aldred) leave Hotel
Mr. T.P. McKenna) Rembrandt at
Miss Jessica Martin) 0700

Mr. Chris Jury) Ready to be on
Mr. Ian Reddington) location at 1000
Mr. Paul Sadler)
Mr. Phil Sadler)
Mr. Patrick Ford)
Mr. Alan Heap

Mr. Christopher Guard) To be on location
Miss Dee Sadler) at 1600. Then to
be made up & costume.

TRANSPORT: Will be provided.

DESIGN: Set ready by 0830

VISUAL EFFECTS: Robot Head eyes
collapsing table legs

KEY PROPS: Table & Chairs
Tea things
Shovel
remote control
clubs

PROP VEHICLES: Hearse
Jeep

APPROX. WRAP: 1800

CATERING: Breakfast 0730
Lunch 1300
Tea t.b.a.
For approx. 75

WEDNESDAY, 18TH MAY

LOCATION: The Blue Lagoon
Warmwell Quarry

CONTACT: Mr.
Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

| | | | |
|----|-------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------|--------------------------------------------|
| 1. | <u>1/19 CLEARING</u> Captain & Mags excavating robot. Sense arrival of Doctor & Ace introductions. Robot asks to be released. | DOCTOR ACE CAPTAIN MAGS ROBOT HEAD | Jeep |
| 2. | <u>1/21 CLEARING</u> Captain boring. Mags & Ace continue excavation. Robot attacks them. Ace smashes it. | DOCTOR ACE CAPTAIN MAGS ROBOT HEAD | Jeep Collapsing table |
| 3. | <u>1/23 CLEARING</u> doctor & Ace watch Captain & Mags drive off. They walk. | DOCTOR ACE CAPTAIN MAGS | Jeep |
| 4. | <u>4/28 CLEARING</u> Mags, Deadbeat & Ace arrive at robot - still asking to be released. | ACE DEADBEAT MAGS ROBOT HEAD | remote control |
| 5. | <u>4/30 CLEARING</u> clowns arrive & attack. Ace activates robot head it destroys clowns. | ACE DEADBEAT MAGS CHIEF CLOWN 4 clowns | TOWER Hearse remote control clubs |
| 6. | <u>1/18 ROAD</u> Doctor feels something evil. They see 2 small figures in distance. | DOCTOR ACE CAPTAIN MAGS | Jeep |

WEDNESDAY, 18TH MAY Contd..

| | | | |
|-----|----------------------------------------------------------------------|-------------------------|-----------------------------------|
| 7. | <u>4/32 CLEARING</u> They all get in hearse Deadbeat at wheel. | ACE MAGS DEADBEAT | Hearse |
| 8. | <u>4/33 HEARSE</u> (interior) They are driving back to circus. | ACE MAGS DEADBEAT | Hearse |
| 9. | <u>1/10 OPENING SECTION OF SCENE.</u> | BELLBOY FLOWERCHILD | BLUE LAGOON LOCATION |
| 10. | <u>1/7 FIRST TWO SHOTS OF SEQUENCE</u> | BELLBOY FLOWERCHILD | |
| 11. | <u>1/8 Dr. & Ace's P.O.V. of Segonax</u> | - | Panning shot of Blue Lagoon |

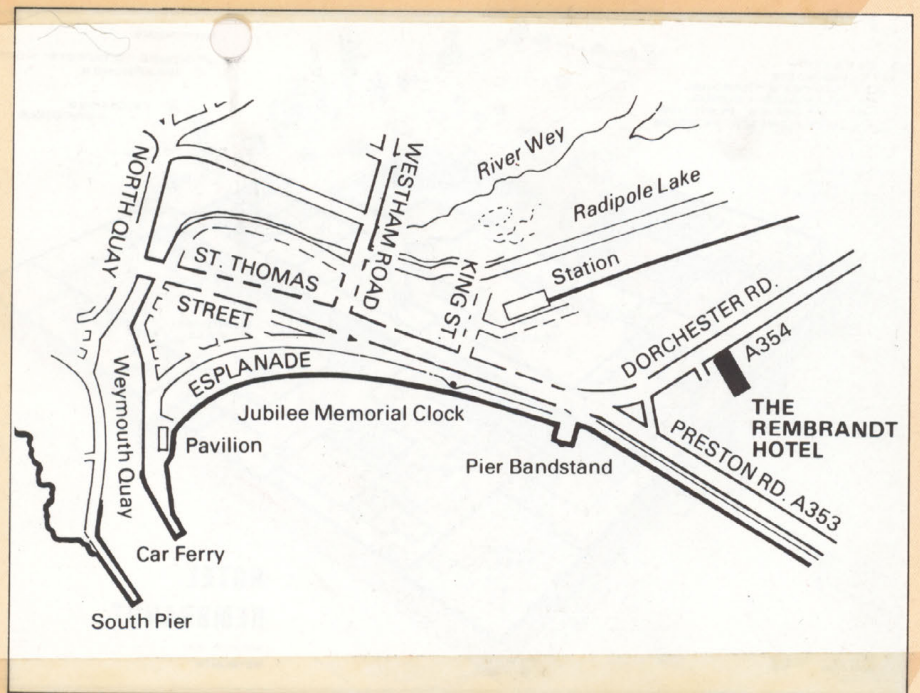
THE HOTEL REMBRANDT

Where we are

The Hotel Rembrandt is situated on the main A354 into Weymouth and has parking facilities for over eighty cars. The hotel is ideally situated close to both the beach and the town centre enabling you to leave your car safely without worry.

You may prefer to stay within the hotel complex which, as well as the amenities listed, also offers a coffee shop, a children's games room with television and video and a separate television lounge for adults.

Our aim is to make your stay as comfortable and relaxed as is possible.



Designed & Printed by Beric Tempest & Co. Ltd., St. Ives, Cornwall. Telephone: 0736 752500.

Directions from Rembrandt Hotel to Warmwell Quarry

Turn left out of the hotel bearing left at the roundabout locally signposted Wareham and Wimbourne A353. Continue along coast road for one mile approx. Then keep following the road bearing inland. You will pass through the villages of Osmington and Poxwell!

In 6.7 miles you will come to a roundabout, take the second exit (straight over) signposted Affpuddle and Crossways, B3390, continue through Warmwell past the Warmwell Leisure Centre, and shortly after this is the entrance to the Quarry on the left. It is signposted E.C.C. Quarries Mendip District, Warmwell Quarry, Warmwell

Parking

Go past the main entrance for 300 yards approx take the next left turn on the road signposted West Stafford and Dorchester and travel along this road for 0.8 mile - there is a gate on the left signposted BBC this is the parking and unit base.

Rembrandt Hotel- Warmwell. (9 miles approx.)



UNIT BASE
+ PARKING

MAIN
GATE
NO
ENTRANCE

UNIT HOTEL
12, Dorchester Road

LOCATION
ECC Quarry, Warmwell

WEYMOUTH (See detailed map)

| VEHICLE FERRY FROM WEYMOUTH TO | |
|-----------------------------------|------------|
| Cherbourg | 4 hours |
| Guernsey | 5-8 hours |
| Jersey | 7-10 hours |

- 26 -



- 26 -

TRAVEL DAYS AND OVERNIGHTS FOR ARTISTES

| <u>Artiste</u> | Fri. 13th | Sat. 14th | Sun. 15th | Mon. 16th | Tue. 17th | Wed. 18th |
|-----------------------|--------------|--------------|--------------|--------------|--------------|--------------|
| SYLVESTER McCOY | | Trav o/n | o/n | o/n | o/n | Trav back |
| SOPHIE ALDRED | | Trav o/n | o/n | o/n | o/n | Trav back |
| T.P. McKENNA | | Trav o/n | o/n | o/n | o/n | Trav back |
| JESSICA MARTIN | | Trav o/n | o/n | o/n | o/n | Trav back |
| PEGGY MOUNT | | Trav o/n | o/n | Trav back | | |
| CHRIS GUARD | | Trav o/n | o/n | o/n | o/n | Trav back |
| DEE SADLER | | Trav o/n | o/n | o/n | o/n | Trav back |
| CHRIS JURY | | Trav o/n | o/n | o/n | o/n | Trav Back |
| IAN REDDINGTON | | Trav o/n | o/n | o/n | o/n | Trav Back |
| DANIEL PEACOCK | | Trav o/n | o/n | o/n | Trav back | |
| GIAN SAMMARCO | | Trav o/n | o/n | Trav back | | |
| DEAN HOLLINGSWORTH | | | Trav o/n | o/n | o/n | Trav Back |
| ALAN HEAP | | | Trav o/n | o/n | o/n | Trav Back |
| PHIL SADLER | | Trav o/n | o/n | o/n | o/n | Trav Back |
| PAUL SADLER | | Trav o/n | o/n | o/n | o/n | Trav Back |
| PATRICK FORD | | Trav o/n | o/n | o/n | o/n | Trav Back |

COACH WILL LEAVE TELEVISION CENTRE AT 0815 SATURDAY, 14TH
IT WILL ALSO BE RETURNING TO LONDON ON WEDNESDAY, 18TH.

LONDON, SOUTHAMPTON AND BOURNEMOUTH TO WEYMOUTH

Mondays to Fridays

FOR NOTES PLEASE SEE OTHER SIDE

























































[illegible]

Mondays to Fridays

Saturdays

| | | 1 ① | IC E | 1 ① | IC L | 1 S | 1 ① | 1 ① | IC L | 1 P | 1 ① | | | 1 | | 1 | B | 1 | | 1 ① | 1 P | 1 ① | |
|-------------------------|---|--------|---------|--------|---------|--------|--------|--------|---------|--------|--------|------|------|------|------|------|---|------|------|--------|--------|--------|------|
| London Waterloo | d | 1632 | | 1730 | | | 1832 | 1932 | | | 2044 | 2252 | | | | | | | | | | | |
| Southampton | d | 1742 | 1746 | 1843 | 1927 | | 1947 | 2042 | 2137 | | 2217 | 0124 | | 0124 | | | | 0540 | 0714 | 0644 | | 0832 | |
| | | | | | | | | | | | | | | | | | | | | 0812 | | 0942 | |
| Bournemouth | d | 1816 | 1825 | 1920 | 2010 | | 2021 | 2116 | 2214 | | 2302 | 0228 | | 0228 | | 0616 | | 0716 | 0757 | 0856 | | 1016 | |
| Branksome | d | 1821 | | 1925 | | | 2026 | 2121 | | | 2307 | | | | | 0621 | | 0721 | 0802 | 0901 | | 1021 | |
| Parkstone (Dorset) | d | 1824 | | 1928 | | | 2029 | 2124 | | | 2310 | | | | | 0624 | | 0724 | 0805 | 0904 | | 1024 | |
| Poole | d | 1829 | 18a35 | 1933 | 20a20 | | 2034 | 2129 | 22a24 | | 2315 | 0239 | | 0239 | | 0629 | | 0729 | 0810 | 0909 | | 1029 | |
| Wimborne Minster | d | 1834 | | 1938 | | | 2039 | 2134 | | | 2320 | | | | | 0634 | | 0734 | 0815 | 0914 | | 1034 | |
| Holton Heath | d | | | | | | | | | | | | | | | | | | | | | | |
| Wareham | d | 1841 | | 1945 | | | 2046 | 2141 | | | 2326 | 0253 | | 0253 | | 0641 | | 0741 | 0822 | 0922 | | 1041 | |
| Wool | d | 1849 | | 1953 | | | 2054 | 2149 | | | 2335 | | | | | 0649 | | 0749 | 0830 | 0930 | | 1049 | |
| Moretown (Dorset) | d | 1857 | | 2000 | | | 2101 | 2157 | | | 2342 | | | | | 0657 | | 0757 | 0838 | 0937 | | 1057 | |
| Dorchester South | d | 1906 | | 2009 | | | 2110 | 2206 | | | 2351 | 0319 | | 0319 | | 0708 | | 0806 | 0846 | 0947 | | 1106 | |
| Dorchester West | d | | | | | 2056 | | | | | 2235 | | | | | | | 0829 | | | 1023 | | |
| Upwey | d | | | 2016 | | 2105 | | | | | 2243 | | | | | 0715 | | 0814 | 0837 | 0954 | | | |
| Weymouth | a | 1917 | | 2023 | | 2110 | 2122 | 2215 | | | 2247 | 0001 | 0332 | | 0332 | 0719 | | 0819 | 0841 | 0857 | 0958 | 1036 | 1115 |

Saturdays

| | |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | |
|--------------------|---|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|--|
| | |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | |
| London Waterloo | d | | 09 32 | | 10 32 | | | 12 32 | | | | | 13 32 | | | 14 32 | 15 32 | | | 16 32 | | 17 32 | | 18 32 | | | | | | |
| Southampton | d | 10 28 | 10 42 | | 11 42 | | 12 42 | 13 30 | 13 42 | 14 30 | | 14 42 | | | 15 42 | 16 42 | | | | 16 32 | 17 42 | 17 32 | 18 42 | | 19 42 | | | | | |
| Bournemouth | d | | 11 05 | 11 16 | | 12 16 | | 13 16 | 14 05 | | | 14 16 | | 15 16 | | | 16 16 | 17 16 | | | 18 16 | 18 25 | 19 16 | | 20 16 | | | | | |
| Branksome | d | | | 11 21 | | 12 21 | | 13 21 | | | | 14 21 | | 15 21 | | | 16 21 | 17 21 | | | 18 21 | | 19 21 | | 20 21 | | | | | |
| Parkstone (Dorset) | d | | | 11 24 | | 12 24 | | 13 24 | | | | 14 24 | | 15 24 | | | 16 24 | 17 24 | | | 18 24 | | 19 24 | | 20 24 | | | | | |
| Poole | d | | 11 15 | 11 29 | | 12 29 | | 13 29 | 14a15 | | | 14 29 | | 15 29 | | | 16 29 | 17 29 | | | 18 29 | 18 35a | 19 29 | | 20 29 | | | | | |
| Hamworthy | d | | | 11 34 | | 12 34 | | 13 34 | | | | 14 34 | | 15 34 | | | 16 34 | 17 34 | | | 18 34 | | 19 34 | | 20 34 | | | | | |
| Holton Heath | d | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Wareham | d | | | 11 41 | | 12 41 | | 13 41 | | | | 14 41 | | 15 41 | | | 16 41 | 17 41 | | | 18 41 | | 19 41 | | 20 41 | | | | | |
| Wool | d | | | 11 49 | | 12 49 | | 13 49 | | | | 14 49 | | 15 49 | | | 16 49 | 17 49 | | | 18 49 | | 19 49 | | 20 49 | | | | | |
| Moreton (Dorset) | d | | | 11 57 | | 12 57 | | 13 57 | | | | 14 57 | | 15 57 | | | 16 57 | 17 57 | | | 18 56 | | 19 56 | | 20 56 | | | | | |
| Dorchester South | d | | | 12 06 | | 13 06 | | 14 06 | | | | 15 06 | | 16 06 | | | 17 06 | 18 06 | | | 19 06 | | 20 06 | | 21 06 | | | | | |
| Dorchester West | d | | | | 12 38 | | | | | | | 14 28 | | | | | | | | 18 37 | | | | 20 56 | | 21 05 | | 21 13 | | |
| Upwey | d | | | | 12 46 | | | | | | | 14 36 | | | | | 16 36 | | | 17 13 | 18 13 | | | | | | | | | |
| Weymouth | a | | | 12 15 | 13 51 | | 13 15 | | 14 15 | | | 14 40 | 15 15 | | 16 15 | 16 41 | | | 17 17 | 18 17 | | 18 50 | 19 15 | | 20 15 | 21 05 | 21 10 | 21 13 | | |

Saturdays

Sundays

| | 1 | IC | 1 | 1 | | | 1 | 1 | | | 1 | 1 | | 1 | 1 | 1 | | 1 | 1 | | 1 | 1 |
|-------------------------|---|------|-------|---|------|------|------|------|------|------|------|------|------|------|------|------|--|------|------|--|------|------|
| | ① | L | P | ① | | | G | G | | | T | J | | H | L | 1 | | J | H | | L | L |
| London Waterloo | d | 1932 | | | 2044 | 2252 | | | | | 0830 | | | 0930 | 0944 | 1044 | | 1144 | 1144 | | 1244 | 1344 |
| Southampton | d | 2042 | 2137 | | 2217 | 0054 | 0054 | 0727 | 0811 | | 0945 | 1017 | | 1045 | 1117 | 1217 | | 1317 | 1317 | | 1417 | 1517 |
| Bournemouth | d | 2116 | 2214 | | 2302 | 0200 | 0200 | 0808 | 0902 | | 1018 | 1105 | | 1118 | 1205 | 1305 | | 1405 | 1405 | | 1505 | 1605 |
| Branksome | d | 2121 | | | 2207 | | | 0812 | 0907 | | 1024 | 1110 | | 1124 | 1210 | 1310 | | 1410 | 1410 | | 1510 | 1610 |
| Parkstone (Dorset) | d | 2124 | | | 2310 | | | | 0910 | | 1027 | 1113 | | 1127 | 1213 | 1313 | | 1413 | 1413 | | 1513 | 1613 |
| Poole | d | 2129 | 22a24 | | 2314 | 0211 | 0211 | 0819 | 0915 | | 1031 | 1118 | | 1131 | 1218 | 1315 | | 1418 | 1418 | | 1518 | 1618 |
| Hamworthy | d | 2134 | | | 2320 | | | | 0920 | | 1036 | 1123 | | 1136 | 1223 | 1323 | | 1423 | 1423 | | 1523 | 1623 |
| Holton Heath | d | | | | | | | | | | | | | | | | | | | | | |
| Wareham | d | 2141 | | | 2326 | 0231 | 0231 | 0831 | 0927 | | 1043 | 1130 | | 1143 | 1230 | 1330 | | 1430 | 1430 | | 1530 | 1630 |
| Wool | d | 2149 | | | 2335 | | | 0839 | 0935 | | 1051 | 1138 | | 1151 | 1238 | | | 1438 | 1438 | | 1538 | 1638 |
| Moreton (Dorset) | d | 2157 | | | 2342 | | | 0846 | 0943 | | 1059 | 1146 | | 1159 | 1246 | 1346 | | 1446 | 1451 | | 1551 | 1651 |
| Dorchester South | d | 2206 | | | 2351 | 0259 | 0259 | 0855 | 0952 | | 1108 | 1155 | | 1211 | 1255 | 1355 | | 1455 | 1500 | | 1600 | 1700 |
| Dorchester West | d | | | | 2235 | | | | | | | | | | | | | | | | | |
| Upwey | d | | | | 2243 | | | | | | 1115 | 1202 | | | | | | | | | | |
| Weymouth | a | 2215 | | | 2247 | 0001 | 0310 | 0310 | 0904 | 1001 | 1119 | 1206 | 1214 | 1220 | 1304 | 1404 | | 1504 | 1509 | | 1609 | 1709 |

Sundays[illegible]

WEYMOUTH TO BOURNEMOUTH, SOUTHAMPTON AND LONDON

Mondays to Fridays

| | 1 | IC | 1 | 1 | 1 | 1 | IC | 1 | 1 | 1 | 1 | | IC | 1 | 1 | 1 | IC | 1 | 1 | 1 | IC | 1 | 1 | 1 | | 1 | IC | |
|--------------------|----|-------|-------|-------|---|-------|-------|-------|-------|-------|-------|----|-------|-------|-------|-------|----|-------|-------|-------|-------|-------|-------|-------|---|-------|-------|----|
| | MO | ⇌M | ① | P | ① | | ⇌E | ① | S | ① | | ⇌N | ① | S | ① | ⇌M | D | ① | P | ① | ⇌L | D | ① | C | ① | | ① | ⇌L |
| Weymouth | d | | 06 09 | 07 00 | | 07 30 | | 08 06 | 08 33 | 08 58 | 09 32 | | | 10 32 | 11 11 | 11 32 | | 12 28 | 12 56 | 13 32 | | 14 32 | 14 58 | 15 31 | | 16 31 | | |
| Upwey | d | | 06 14 | 07 06 | | | | 08 11 | 08 38 | 09 04 | | | | 11 17 | 11 27 | | | 12 34 | 13 02 | | | 15 04 | 15 13 | | | | | |
| Dorchester West | d | | | 07 15 | | | | | | 09 13 | | | | | | | | 13 11 | | | | | | | | | | |
| Dorchester South | d | 00 02 | 06 22 | | | 07 43 | | 08 19 | 08 50 | | 09 45 | | | 10 45 | 11 45 | | | 12 45 | 13 45 | | | 14 45 | 15 44 | | | 16 44 | | |
| Moreton (Dorset) | d | | 06 29 | | | 07 50 | | 08 26 | 08 57 | | 09 53 | | | 10 52 | 11 52 | | | 12 52 | 13 52 | | | 14 52 | 15 51 | | | 16 51 | | |
| Wool | d | 00 13 | 06 34 | | | 07 56 | | 08 31 | 09 02 | | 09 58 | | | 10 58 | 11 58 | | | 12 58 | 13 58 | | | 14 58 | 15 57 | | | 16 57 | | |
| Wareham | d | 00 21 | 06 42 | | | 08 05 | | 08 39 | 09 10 | | 10 07 | | | 11 07 | 12 07 | | | 13 07 | 14 07 | | | 15 07 | 16 06 | | | 17 06 | | |
| Holton Heath | d | | 06 46 | | | 08 09 | | 08 43 | | | | | | | | | | | | | | 16 10 | 17 10 | | | | | |
| Hamworthy | d | | 06 50 | | | 08 14 | | 08 47 | 09 16 | | 10 14 | | | 11 14 | 12 14 | | | 13 14 | 14 14 | | | 15 14 | 16 15 | | | 17 15 | | |
| Poole | d | 00a32 | 06 25 | 06 56 | | 07 35 | 08 20 | 08 32 | 08 52 | 09 21 | 10 20 | | 10 28 | 11 20 | 12 20 | 12 28 | | 13 20 | 14 20 | 14 58 | 15 20 | 16 20 | 17 20 | | | 17 32 | 17 32 | |
| Parkstone (Dorset) | d | | 06 30 | 07 00 | | 07 39 | 08 24 | 08 36 | 08 56 | 09 25 | 10 24 | | | 11 24 | 12 24 | | | 13 24 | 14 24 | | | 15 24 | 16 24 | | | 17 24 | | |
| Branksome | d | | 06 34 | 07 04 | | 07 43 | 08 28 | 08 44 | 08 59 | 09 28 | 10 28 | | | 11 28 | 12 28 | | | 13 28 | 14 28 | | | 15 28 | 16 28 | | | 17 28 | | |
| Bournemouth | a | | 06 39 | 07 09 | | 07 48 | 08 33 | 08 46 | 09 04 | 09 33 | 10 33 | | 10 48 | 11 33 | 12 33 | 12 48 | | 13 53 | 14 33 | 15 09 | 15 33 | 16 33 | 17 33 | | | 17 42 | 17 42 | |
| Southampton | a | | 07 24 | 07 53 | | 08 38 | 09 07 | 09 23 | 10 01 | 10 07 | 11 07 | | 11 22 | 12 07 | 13 07 | 13 22 | | 14 07 | 15 07 | 15 43 | 16 07 | 17 07 | 18 07 | | | 18 16 | 18 16 | |
| London Waterloo | a | | 09 01 | 09 17 | | 10 05 | 10 18 | | 11 18 | 12 18 | | | 13 18 | | 14 18 | | | 15 13 | 16 18 | | 17 18 | 18 18 | 19 18 | | | | | |

Mondays to Fridays

| | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
|--------------------|---|-------|-------|-------|-------|-------|-------|
| | C | ① | B | ① | K | P | |
| Weymouth | d | 17 04 | 17 33 | 19 02 | 19 35 | 19 54 | 21 00 |
| Upwey | d | 17 10 | 17 38 | 19 07 | 19 41 | 19 59 | 21 06 |
| Dorchester West | d | 17 19 | | 19 50 | | | 21 30 |
| Dorchester South | d | | 17 46 | 19 15 | | 21 01 | 21 18 |
| Moreton (Dorset) | d | | 17 53 | 19 22 | | 20 18 | 21 25 |
| Wool | d | | 17 58 | 19 27 | | 20 23 | 21 31 |
| Wareham | d | | 18 08 | 19 35 | | 20 31 | 21 39 |
| Holton Heath | d | | 18 12 | | | 20 31 | 21 39 |
| Hamworthy | d | | 18 16 | 19 41 | | 20 37 | 21 47 |
| Poole | d | | 18 21 | 19 46 | | 20 42 | 21 53 |
| Parkstone (Dorset) | d | | 18 25 | 19 50 | | 20 46 | 21 47 |
| Branksome | d | | 18 28 | 19 53 | | 20 49 | 22 01 |
| Bournemouth | a | | 18 33 | 19 58 | | 20 54 | 22 06 |
| Southampton | a | | 19 07 | 20 39 | | 21 35 | 22 59 |
| London Waterloo | a | | 20 18 | 22 10 | | 23 07 | |

Saturdays

| | IC | 1 | 1 | 1 | 1 | IC | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
|--------------------|----|-------|-------|-------|-------|-------|-------|-------|-------|----|-------|----|-------|-------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|
| | ⇌M | ① | U | ① | ① | ⇌E | ① | S | | ① | | ① | | ① | | ① | ⇌N | ① | S | | ① | S | | ① | S | | ① | S |
| Weymouth | d | 06 32 | 07 00 | .. | 07 32 | .. | 08 33 | 08 58 | .. | .. | 09 32 | .. | .. | 10 32 | 11 11 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. |
| Upwey | d | 07 06 | 07 15 | .. | .. | .. | 08 38 | 09 04 | 09 13 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. |
| Dorchester West | d | 06 45 | .. | .. | 07 45 | .. | 08 50 | .. | .. | .. | 09 45 | .. | .. | 10 45 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. |
| Dorchester South | d | 06 52 | .. | .. | 07 52 | .. | 08 57 | .. | .. | .. | 09 52 | .. | .. | 10 52 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. |
| Moreton (Dorset) | d | 06 58 | .. | .. | 07 58 | .. | 09 02 | .. | .. | .. | 09 58 | .. | .. | 10 58 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. |
| Wool | d | 07 07 | .. | .. | 08 07 | .. | 09 10 | .. | .. | .. | 10 07 | .. | .. | 11 07 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. |
| Hamworthy | d | 07 14 | .. | .. | 08 14 | .. | 09 16 | .. | .. | .. | 10 14 | .. | .. | 11 14 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. |
| Poole | d | 07 20 | .. | 07 41 | 08 20 | 09 32 | 09 24 | .. | .. | .. | 10 20 | .. | 10 40 | 11 20 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. |
| Parkstone (Dorset) | d | 06 38 | 07 24 | .. | 07 45 | 08 24 | 08 36 | 09 25 | .. | .. | 10 24 | .. | .. | 11 24 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. |
| Branksome | d | 06 43 | 07 28 | .. | 07 49 | 08 28 | 08 41 | 09 28 | .. | .. | 10 28 | .. | .. | 11 28 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. |
| Bournemouth | a | 06 49 | 07 33 | .. | 07 54 | 08 33 | 08 46 | 09 33 | .. | .. | 10 33 | .. | 10 50 | 11 33 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. |
| Southampton | a | 07 25 | 08 07 | .. | 08 36 | 09 07 | 09 23 | 10 07 | .. | .. | 11 07 | .. | 11 22 | 12 07 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. |
| London Waterloo | a | 09 04 | 09 18 | .. | 10 14 | 10 18 | .. | 11 18 | .. | .. | 12 18 | .. | .. | 13 18 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. |

Saturdays

| | | 1 | IC | 1 | | 1 | | 1 | IC | 1 | 1 | | 1 | | 1 | IC | | 1 | 1 | | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
|--------------------|---|-------|-------|-------|--|-------|--|-------|-------|-------|-------|--|-------|-------|-------|-----|--|-------|-------|--|-------|-------|-------|-------|-------|-------|-------|
| | | ① | ⇌ M | ① | | P | | ① | ⇌ L | ① | C | | ① | | ① | ⇌ L | | C | ① | | ① | B | ① | ① | P | | ① |
| Weymouth | d | 11 32 | | 12 28 | | 12 56 | | 13 32 | | 14 32 | 14 58 | | 15 32 | | 16 32 | | | 17 04 | 17 37 | | 18 54 | 19 35 | 19 46 | 21 00 | 21 15 | 22 53 | 23 38 |
| Upwey | d | | | 12 34 | | 13 02 | | | | 15 04 | 15 14 | | | | | | | 17 10 | 17 42 | | 18 59 | 19 41 | 19 52 | 21 06 | 21 21 | 23 44 | |
| Dorchester West | d | | | | | 13 11 | | | | | | | | | | | | 17 20 | | | 19 50 | | | 21 30 | | | |
| Dorchester South | d | 11 45 | | 12 45 | | | | 13 45 | | 14 45 | | | 15 45 | | 16 46 | | | | 17 50 | | 19 07 | | 20 07 | 21 18 | 21 25 | 23 08 | 23a54 |
| Moreton (Dorset) | d | 11 52 | | 12 52 | | | | 13 52 | | 14 52 | | | 15 52 | | 16 53 | | | | 17 57 | | 19 14 | | 20 14 | 21 25 | 23 15 | | |
| Wool | d | 11 58 | | 12 58 | | | | 13 58 | | 14 58 | | | 15 58 | | 16 59 | | | | 18 02 | | 19 19 | | 20 20 | 21 31 | 23 21 | | |
| Wareham | d | 12 07 | | 13 07 | | | | 14 07 | | 15 07 | | | 16 07 | | 17 07 | | | | 18 10 | | 19 27 | | 20 28 | 21 39 | 23 29 | | |
| Holton Heath | d | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Hamworthy | d | 12 14 | | 13 14 | | | | 14 14 | | 15 14 | | | 16 14 | | 17 15 | | | | 18 16 | | 19 33 | | 20 36 | 21 47 | 23 37 | | |
| Poole | d | 12 20 | 12 40 | 13 20 | | | | 14 20 | 14 55 | 15 20 | | | 16 20 | 17 20 | 17 32 | | | | 18 21 | | 19 38 | | 20 41 | 21 53 | 23 42 | | |
| Parkstone (Dorset) | d | 12 24 | | 13 24 | | | | 14 24 | | 15 24 | | | 16 24 | | 17 24 | | | | 18 25 | | 19 42 | | 20 45 | 21 57 | 23 46 | | |
| Branksome | d | 12 28 | | 13 28 | | | | 14 28 | | 15 28 | | | 16 28 | 17 28 | | | | | 18 28 | | 19 45 | | 20 49 | 22 01 | 23 50 | | |
| Bournemouth | a | 12 33 | 12 51 | 13 33 | | | | 14 33 | 15 05 | 15 33 | | | 16 33 | 17 33 | 17 42 | | | | 18 33 | | 19 50 | | 20 54 | 22 06 | 23 55 | | |
| Southampton | a | 13 07 | 13 22 | 14 07 | | | | 15 07 | 15 40 | 16 07 | | | 17 07 | 18 07 | 18 16 | | | | 19 07 | | 20 39 | | 21 35 | 22 59 | 00 48 | | |
| London Waterloo | a | 14 18 | | 15 18 | | | | 16 18 | | 17 18 | | | 18 18 | | 19 18 | | | | 20 18 | | 22 10 | | 23 04 | | 02 45 | | |

Sundays

| | | | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
|--------------------|---|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|---|
| | | | H | J | ⇌ | ⇌ | ⇌ | ⇌ | ⇌ | H | J | ⇌ | ⇌ | ⇌ | ⇌ | ⇌ | ⇌ | ⇌ | B | | | | | | | G | 1 | |
| Weymouth | d | | 08 21 | 08 48 | 09 51 | | 10 34 | | 11 40 | 12 51 | | 13 48 | 14 30 | 14 51 | | 15 30 | | 16 30 | | 17 26 | 18 06 | 18 51 | 19 48 | 20 51 | | 22 42 | 23 48 | |
| Upwey | d | | 08 27 | 08 54 | | | 10 40 | | | | | 13 54 | | | | | | | 17 32 | | 18 21 | | 19 54 | | | | | |
| Dorchester West | d | | | | | | | | | | | | | | | | | | 18 21 | | | | | | | | | |
| Dorchester South | d | | 08 38 | 09 05 | 10 05 | | 10 51 | | 11 54 | 13 05 | | 14 05 | 14 43 | 15 05 | | 15 43 | | 16 43 | | 17 43 | | 19 05 | 20 05 | 21 05 | | 00 56 | 00 02 | |
| Moreton (Dorset) | d | | 08 45 | 09 12 | 10 12 | | 10 58 | | 12 01 | 13 12 | | 14 12 | 14 50 | 15 12 | | 15 50 | | 16 50 | | 17 50 | | 19 12 | 20 12 | 21 21 | | 23 03 | | |
| Wool | d | | 08 51 | 09 18 | 10 18 | | 11 04 | | 12 07 | 13 18 | | 14 18 | 14 56 | 15 18 | | 15 56 | | 16 56 | | 17 56 | | 19 18 | 20 18 | 21 18 | | 23 19 | 00 13 | |
| Wareham | d | | 09 05 | 09 26 | 10 26 | | 11 26 | | 12 26 | 13 26 | | 14 26 | 15 05 | 15 26 | | 16 05 | | 17 05 | | 18 05 | | 19 26 | 20 26 | 21 26 | | 23 17 | 00 21 | |
| Holton Heath | d | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Hamworthy | d | | 09 12 | 09 34 | 10 34 | | 11 34 | | 12 34 | 13 34 | | 14 34 | 15 12 | 15 34 | | 16 12 | | 17 12 | | 18 12 | | 19 34 | 20 34 | 21 34 | | | | |
| Poole | d | 07 39 | 09 18 | 09 39 | 10 39 | | 11 39 | | 12 39 | 13 39 | | 14 39 | 15 18 | 15 39 | | 16 18 | | 17 18 | | 18 18 | | 19 39 | 20 39 | 21 39 | | 23 28 | 00a32 | |
| Parkstone (Dorset) | d | 07 43 | 09 22 | 09 43 | 10 43 | | 11 43 | | 12 43 | 13 43 | | 14 43 | 15 22 | 15 43 | | 16 22 | | 17 22 | | 18 22 | | 19 43 | 20 43 | 21 43 | | | | |
| Branksome | d | 07 47 | 09 26 | 09 47 | 10 47 | | 11 47 | | 12 47 | 13 47 | | 14 47 | 15 26 | 15 47 | | 16 26 | | 17 26 | | 18 26 | | 19 47 | 20 47 | 21 47 | | | | |
| Bournemouth | a | | 07 52 | 09 31 | 09 52 | 10 52 | | 11 52 | | 12 52 | 13 52 | | 14 52 | 15 31 | 15 52 | | 16 31 | | 17 31 | | 18 31 | | 19 52 | 20 52 | 21 52 | | 23 40 | |
| Southampton | a | | 08 41 | 10 05 | 10 41 | 11 41 | | 12 41 | | 13 41 | 14 41 | | 15 41 | 16 05 | 16 41 | | 17 05 | | 18 05 | | 19 05 | | 20 41 | 21 41 | 22 41 | | 00 22 | |
| London Waterloo | a | | 10 14 | 11 20 | 12 14 | 13 14 | | 14 14 | | 15 14 | 16 14 | | 17 14 | 17 20 | 18 14 | | 18 20 | | 19 20 | | 20 20 | | 22 15 | 23 14 | 24 14 | | 00 16 | |

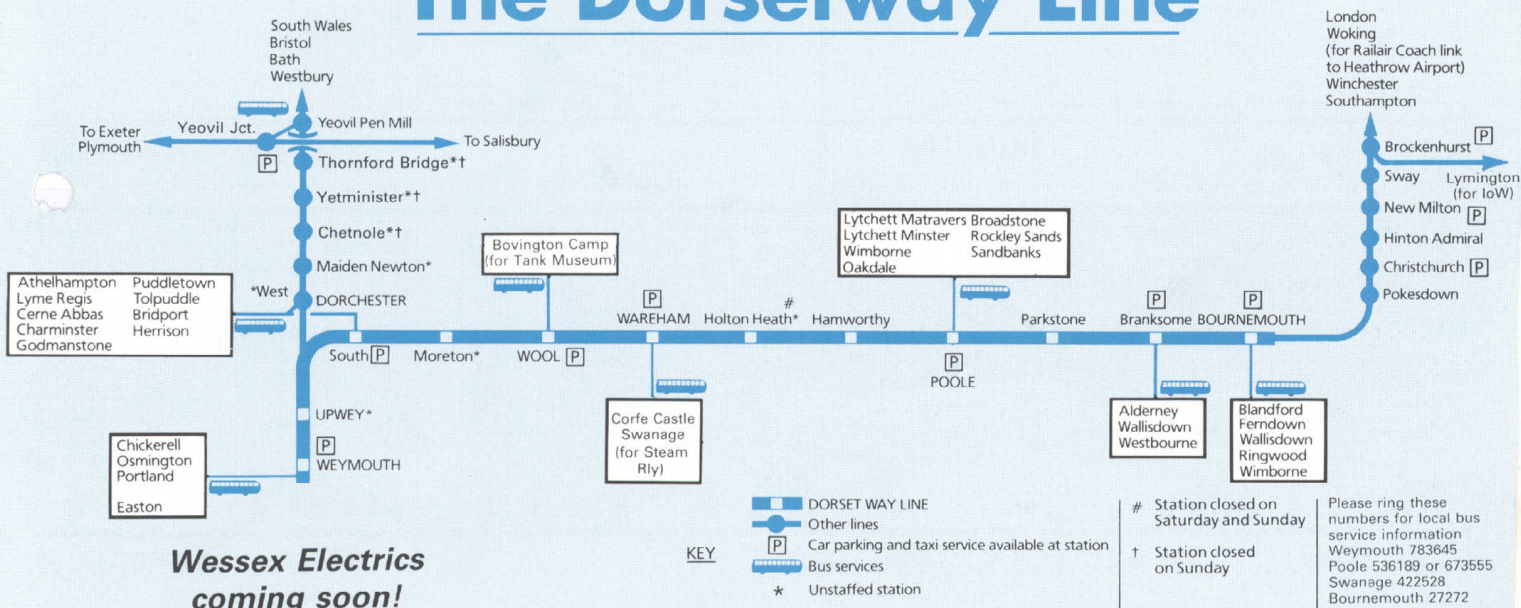
DORSETWAY – THE SERVICE AT YOUR SERVICE

Whether you are a resident or a holidaymaker you will find Dorsetway will help you get about easily, comfortably and quickly. The line takes you through some delightful scenery to add to your pleasure, so whether its a day out in Bournemouth or Weymouth, a visit to Poole or Dorchester, or getting away from it all in the quieter surroundings of Moreton or Wareham, Dorsetway is the service at your service.

Please ring any of these numbers for further details of train services, fares and other facilities:

- Bournemouth (07 15 – 21 00 Mondays to Saturday)
(08 00 – 21 00 Sundays)
- Weymouth (07 15 – 21 00 Mondays to Saturday)
(08 00 – 21 00 Sundays)
- London (24 hours continuous service)

The Dorsetway Line



Notes

- B** To/From Bristol Temple Meads
- C** To/From Cardiff
- D** Until 1st January 1988 and from 27 March 1988
- E** To/From Edinburgh & Glasgow 'The Wessex Scot'
- F** To/From Wolverhampton
- G** To/From Eastleigh
- H** From 27 March 1988
- J** Until 20 March 1988
- K** To/From Basingstoke
- L** To/From Liverpool Lime St
- M** To/From Manchester Piccadilly
- N** To/From Newcastle
- P** To/From Westbury
- R** To/From Wolverhampton
- S** To/From Swindon
- T** From 27 March 1988 runs through from London and Southampton (until 20 March runs Bournemouth-Weymouth only)
- V** Until 25 October 1987
- W** From 01 November 1987
- MX** Mondays Excepted
- MO** Mondays Only
- WO** Wednesdays Only

- a** Arrival Time
- d** Departure Time
- Times shown in *italics* are connection times
- Train does not run during the full period of the timetable, see column notes
- 1** Also conveys First Class accommodation
- ①** Hot and cold snacks available between Bournemouth and London or V.V.
- ☞** Buffet Service of drinks and cold snacks available for all or part of the journey
- IC** Inter-City train: also conveys First Class accommodation

Engineering works may affect train services at weekends, passengers are advised to make a final check at information offices or local telephone enquiry bureaux, before travelling.

BOURNEMOUTH-WEYMOUTH ELECTRIFICATION
The line between Bournemouth and Weymouth is being prepared for electrification, and on occasions trains may be subject to slight delay.

Dave Tilley

PROJECT NO: 50/LDL K231K

O.B. SCHEDULE FOR

"D O C T O R W H O" 7J

"The Greatest Show in the Galaxy"

By

Stephen Wyatt

SATURDAY, 14TH MAY - WEDNESDAY, 18TH MAY 1988

| | |
|--------------------------------|--------------------|
| Producer | JOHN NATHAN-TURNER |
| Director | ALAN WAREING |
| Script Editor | ANDREW CARTMEL |
| Production Associate | JUNE COLLINS |
| Production Manager | SUZANNA SHAW |
| A.F.M.'s | DAVID TILLEY |
| | DUNCAN McALPINE |
| Production Assistant | ALEX TODD |
| Producer's Secretary | KATE EASTEAL |
| Designer | DAVID LASKEY |
| Design Assistant | JULIA GRESTD |
| Properties Buyer | BOB BLANKS |
| Costume Designer | ROS EBBUTT |
| Costume Assistant | SARAH JANE ELLIS |
| Dressers..... | DEBBIE ROBERTS |
| | TIM BONSHAW |
| | MICHAEL JOHNSTON |
| Make-up Designer | DEE BARON |
| Make-up Assistants | HELEN JOHNSON |
| | SINETRA SASTRY |
| | MARK PHILLIPS |
| Visual Effects Designer..... | STEVE BOWMAN |
| O.B. Lighting | IAN DOW |
| O.B. Engineering Manager | BRIAN JONES |
| O.B. Sound | DOUG WHITTAKER |
| O.B. Camera Supervisor | BARRY CHASTON |
| O.B. Cameraman | ALAN JESSOP |
| Vision Mixer..... | FRED LAW |
| O.B. Senior Engineer | ROGER NEAL |
| O.B. VT Engineer | STEVE PRESTON |
| Video Effects | DAVE CHAPMAN |
| Production Operative Sup. | VIC YOUNG |
| Production Operatives | NEVILLE KUHN |
| | JEFF HOWE |
| | PAT O'CONNELL |

*ATLANTA Hotel
134, ESPANOL, Weymouth
134 7NP*

Avis - Centre

*Coach,
Colin*

Please who for

"DOCTOR WHO: The Greatest Show in the Galaxy"

O.B. CAST LIST

| | | |
|----------------------|--------------------|--------------------|
| THE DOCTOR | 241 | SYLVESTER McCOY |
| ACE | 242 | SOPHIE ALDRED |
| THE CAPTAIN | 223 228 | T.P. McKENNA |
| MAGS | 222 | JESSICA MARTIN |
| STALLSLADY | — | PEGGY MOUNT |
| BELLBOY | 220 | CHRISTOPHER GUARD |
| FLOWERCHILD | 245 | DEE SADLER |
| DEADBEAT | 263 | CHRIS JURY |
| CHIEF CLOWN | 214 | IAN REDDINGTON |
| NORD | 204 | DANIEL PEACOCK |
| WHIZZKID | 269 | GIAN SAMMARCO |
| BUS CONDUCTOR | | DEAN HOLLINGSWORTH |
| 3 CLOWNS | | PAUL SADLER |
| | | PHIL SADLER |
| | | PATRICK FORD |
| TUMBLING CLOWN | | ALAN HEAP |

HOTEL

Please note everyone is responsible for his/her own hotel bill. Anyone who books out early is responsible for informing the hotel and is liable for any charges incurred.

TRAVEL

Please make sure you confirm your travel arrangements with David Tilley and Duncan McAlpine, the A.F.M.'s

UNIT CALL

The unit call time in the schedule is the time at which we will start rehearsing/shooting. i.e. After breakfast.

CALLS

All artists calls will be confirmed by David Tilley and Duncan McAlpine.

LOCATIONS

This quarry is a working quarry. PLEASE BE CAREFUL. Bring wellies and anoraks.

POSSIBLE SCHEDULE CHANGES

Please note that the schedule is subject to change. Please bear with us!!!!

Please note that if anyone invites guests to the location they should check with the Production Manager First. Unfortunately, due to costs, the location catering will not be available to any guests.

PRESS AND PUBLICITY

There will be photographers and reporters from Picture Publicity, BBC Enterprises and Radio Times on location - more details to follow.

All press MUST be cleared with John Nathan Turner.

TRAVEL ARRANGEMENTS

All Artists needed on location for Saturday, 14th please report to Television Centre for coach leaving at 0815.
Costume and make-up at location.

The coach will be available for travelling back to London on Wednesday, 18th.

USEFUL NUMBERS

Location Contact:

Mr.

Mr.

E.C.C. Quarries
Warmwell Quarry
Warmwell
Near Dorchester
Dorset

Production Hotel:

Hotel Rembrandt
12 Dorchester Road
Weymouth
Dorset

16.

Costume Hotel:

Treberbyn Court Hotel
65 Dorchester Road
Weymouth

Make-Up Hotel:

Hotel Rex
29 The Esplanade
Weymouth

Caterers:

Fiona's Fayre
6 Porters House
Porters Lane
Town Quay
Southampton

Cellnet car phone:

If phoning from BBC premises
If phoning to BBC premises

then the number

USEFUL NUMBERS Contd...

British Rail:

Waterloo
Weymouth

Red Star:

Dorchester South

Quarter to every hour
Mon-Sat 0800-1800
Sun 0800-1600

Recorded Information:

Police:

Chief Inspector
Dorchester Police

ext.

Inspector
Wareham Police

Taxis:

'A' Line

Weymouth Taxis

Hospitals:

Weymouth Hospital
Melcombe Avenue
Weymouth

Dorchester County Hospital
Prince's Street
Dorchester

Weatherline:

for South West England
Bournemouth

A.A. Bournemouth:

Breakdown & Information

USEFUL NUMBERS Contd....

Portaloos:

Alphabet Services

Doctor:

Dr.

Dentist:

Dr.

Deputy Head Series/Serials

Colin Rogers

Manager

Guy Gilks

Producer's Office
Secretary

Kate Easteal

Location Facilities

Helen Gregyar

Location Transport
Kendal Avenue

Nightline

✓ Plan Heaps - arriving Sunday by car evening.

- 8 -

✓ Chris heard - fed afternoon by train → Hotel by 7.30

SATURDAY, 14TH MAY

ARTISTES' CALLS:

- ✓ Mr. T.P. McKenna *bus*) Travel on coach from
- ✓ Miss Jessica Martin) T.C. On site at
- ✓ Mr. Ian Reddington) 1115 for costume
- ✓ Miss Sophie Aldred) & make-up.
- ✓ Mr. Chris Jury)
- ✓ Mr. Paul Sadler *bus*) Make-up & costume
- ✓ Ms. Dee Sadler *bus*) calls t.b.a.

- CAR* - Mr. Sylvester McCoy) *2.15 CAR* On location for
- ✓ Miss Peggy Mount *bus*) 1530
- ✓ Mr. Daniel Peacock) Make-up & costume
- on Rembrandt by 19th TEAM* on site

- Bus* - ✓ *John Amaro* *by bus*
- ✓ *Phil* *by bus*
- ✓ *Paul* *by bus*
- ✓ *Pat* *by bus*

TRANSPORT:

Will be provided from Hotel
Rembrandt, Weymouth to location.
Please liaise with Mr. David Tilley
Mr. Duncan McAlpine for call times.

Taxi. 200

DESIGN:

Roadside stall
Tardis

VISUAL EFFECTS:

Kites
Hearse control panel
backfiring motorbike

KEY PROPS:

remote control unit
medallion

PROP VEHICLES:

Tardis
Hearse
Motorbike
Horse & cart

APPROX. WRAP:

1800

CATERING:

Lunch 1300
Tea t.b.a.
For approx. 75

SATURDAY, 14TH MAY 1988

LOCATION: Skinner's Road
Warmwell Quarry

CONTACT: Mr.
Mr.

DIRECTIONS: To quarry - see directions & Map.
Areas within quarry signposted.

PARKING: At unit base - see directions to location

UNIT CALL: Ready to shoot at 2.00 p.m.
Lunch at 13.00

TO SHOOT:

| | | | |
|--------|---------------------------------------------------------------------------------------------|--------------------------------------------------|---------------------------------------------------------------------|
| 1. | <u>1/24 COUNTRY ROAD</u> Jeep passes hearse. Clowns control kites. | CAP/MAGS in jeep CHIEF CLOWN Clown Driver | <u>Sun 3</u> Jeep Hearse kites |
| 1600 ① | 2. <u>4/20 COUNTRY ROAD</u> Deadbeat & Ace run down road. | ACE <i>leave me</i> DEADBEAT <i>1.45 same</i> | Track <i>1/3</i> |
| 3. | <u>4/24 COUNTRY ROAD</u> Ace & Deadbeat meet Mags. | ACE DEADBEAT MAGS | Track <i>(some things in back)</i> Hearse in b/g medallion |
| ② | 4. <u>4/4 COUNTRY ROAD</u> (crystal ball insert) Ace & Deadbeat arrive at road near bus. | ACE DEADBEAT | No bus in shot. medallion |
| 5. | <u>4/25 COUNTRY ROAD</u> Hearse driving along | - | <u>Sun 4</u> Hearse No clowns |
| ③ | 6. <u>4/26 COUNTRY ROAD</u> Ace, Deadbeat & Mags race off to robot head area. | ACE DEADBEAT MAGS | medallion remote control <i>than 600 m</i> |
| 1630 ④ | 7. <u>1/8A ROADSIDE STALL</u> Tardis arrives | DOCTOR ACE STALLSLADY | Tardis horse & cart |
| ⑧ | 8. <u>1/8B ROADSIDE STALL</u> Doctor & Ace ask Stallslady for directions. | DOCTOR ACE STALLSLADY | horse & cart |

N.B. 1 shot for this sequence at Blue Lagoon - see 18th May

SATURDAY, 14TH MAY Contd...

9. 1/15 ROADSIDE STALL
Nord arrives, his bike breaks
down & he's rude. He drives
off.

DOCTOR
ACE
STALLSLADY
NORD

Saw 2

motorbike
horse & cart

10. 1/11 ROADSIDE STALL
Doctor & Ace eat fruit from
stall. Doctor uses charm
on Stallslady.

DOCTOR
ACE
STALLSLADY

Saw 1

horse & cart

SUNDAY, 15TH MAY Contd..

ARTISTS' CALLS: Mr. Daniel Peacock) To depart Hotel
Mr. Gian Sammarco) Rembrandt at 0700

Miss Peggy Mount)
Mr. Christopher Guard) To depart Hotel
Mr. Ian Reddington) Rembrandt at 0830
Miss Jessica Martin)
Mr. Paul Sadler)
Mr. Phil Sadler)
Mr. Patrick Ford)

Mr. Sylvester McCoy) To depart Hotel
Miss Sophie Aldred) Rembrandt at 1015
Miss Dee Sadler)

All Costume & make-up calls to be confirmed
Saturday evening.

TRANSPORT: Will be provided from hotel to
location.

DESIGN: Landing Base (set ready by 0830)
Roadside Stall

VISUAL EFFECTS: Hearse control panel
Landing Base - smoke fx
kites
backfiring motorbike
circus explosions

KEY PROPS: Chief Clown's medallion

PROP VEHICLES: Hearse
Horse & cart
Motorbike
BMX

APPROX. WRAP: 1800

CATERING: Breakfast 0730
Lunch 1300
Tea t.b.a.
For approx. 75

1/18
1/22
1/25
Main Unit moves.

1/73

1/6

1/10

1/25

Unit

1/12

1/13

Cinema Schedule

Boxing B.M.E. - Special Com. Dig.

Final Version

1/5

1/22

1/25

Scanner move.

1/73

1/10

1/16

1/9

1/12 for Cuis

1/15

Cinema Schedule

SUNDAY, 15TH MAY 1988

LOCATION: Skinner's Road
Warmwell Quarry

CONTACT: Mr. Rodney Maloney &
Mr. Roger Barnes
0305 852256

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from
07.30)

TO SHOOT:

Mandan Call

Nord 8.30 Ready

Whizzkid 8.30

Bellboy 8.30

Flamechild 8.30

Dr 8.30

Ace 8.30

Ala Heap 8.30

Al Clowns 9.00

Ch. Clow 9.00

CAPT 10.00 } Concorde Coach

MAGS 10.00 } m/m a loc

Bugadusta (Biker)

Readbeat 12.30 Then m/c.

| | | | | |
|----|-------------------------------------------------------------------------------------------|--------------------------------------------------|-----------------------------|-------------------------------------|
| 1. | 1/5 LANDING BASE Nord materialises at base. | NORD | 2 cars | motorbike |
| 2. | 1/22 LANDING BASE Whizzkid materialises. | WHIZZKID | 9 | BMX |
| 3. | 1/12 COUNTRY ROAD (Circus Site) Nord drives along - his bike makes unhealthy noises. | NORD | (BATTAY) + Speed Can Tag | motorbike tracking car |
| 4. | 1/26 ROADSIDE STALL Bellboy collapses by stallslady. Clowns arrive & drag him away. | STALLSLADY BELLBOY CHIEF CLOWN 3 clowns | Scumb | Hearse horse & cart kites |
| 5. | 1/37 ROADSIDE STALL Whizzkid asks stallslady for directions. | WHIZZKID STALLSLADY | San #7 | horse & cart BMX |
| 6. | 4/21 COUNTRY LANE Mags runs past stallslady She blocks road & hearse is blocked. | MAGS STALLSLADY CHIEF CLOWN 3 clowns | | Hearse horse & cart |
| 7. | 4/51 COUNTRY LANE Stallslady comments on circus explosions. | STALLSLADY | | horse & cart Vs Fx explosions |
| 8. | 1/25 COUNTRY ROAD Doctor & Ace leap out of path of hearse. | DOCTOR ACE (Falls in mud) | MS Scamper Circus m/c | Hearse Radio mics. |

86 Satp.
88 "
91 "

BELLBOY H/A.
BARRY

ADP No Track.

MS STEPS... Single Ca

Bay Area
cessary:

2 kites

MONDAY, 16TH MAY

ARTISTES' CALLS: Mr. Sylvester McCoy) Ready to leave Hotel
Miss Sophie Aldred) Rembrandt at 0700
Mr. T.P. McKenna)
Miss Jessica Martin) N.B. exact calls
Mr. Daniel Peacock) t.b.a. depending
Mr. Alan Heap) on progress

Mr. Christopher Guard) Ready to leave
Mr. Ian Reddington) Hotel Rembrandt
Mr. Chris Jury) at 1015
Mr. Dean Hollingsworth) N.B. exact calls
Mr. Paul Sadler) t.b.a.
Mr. Phil Sadler)
Mr. Patrick Ford)

TRANSPORT: Will be provided from hotel to
location.

DESIGN: Vestibule/Circus Tent

VISUAL EFFECTS: Model Shots
Tent collapsing
Tent lights
Broken Bus Conductor

KEY PROPS: Tightrope
Stilts
medallion

PROP VEHICLES: Jeep
Hearse
Motorbike

APPROX. WRAP: 1800

CATERING: Breakfast 0730
Lunch 1300
Tea t.b.a.
For approx. 75

MONDAY, 16TH MAY

LOCATION: The Circus Site
Warmwell Quarry

CONTACT: Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 0830 (Breakfast from 0730)

TO SHOOT:

| | | | |
|-----|---------------------------------------------------------------------------------------|------------------------------------|------------------------------------------|
| 1. | <u>1/29 CIRCUS SITE</u> Nord asks clown for directions. | NORD Clown | Motorbike Highwire white face |
| 2. | <u>1/39 CIRCUS SITE</u> Doctor & Ace arrive at circus | DOCTOR ACE Clown | unicycle white face costume change |
| 3. | <u>1/41 CIRCUS SITE</u> Doctor & Ace walk towards tent. | DOCTOR ACE | |
| 4. | <u>1/45 CIRCUS SITE</u> Doctor hears laughter Ace hears screams | DOCTOR ACE | |
| 5. | <u>1/47 CIRCUS SITE</u> Doctor moves to tent. Ace listens. | DOCTOR ACE | |
| 6. | <u>1/49 CIRCUS SITE</u> Doctor & Ace decide whether to enter. Clown welcomes them. | DOCTOR ACE CHIEF CLOWN | |
| 7. | <u>2/1 CIRCUS SITE</u> Chief Clown waits. Ace & Doctor walk towards tent. | DOCTOR ACE CHIEF CLOWN | |
| 8. | <u>2/3 CIRCUS SITE</u> Ace insists she heard screams. They enter. | DOCTOR ACE | |
| 9. | <u>1/36 CIRCUS SITE</u> Captain & Mags arrive | CAPTAIN MAGS Clown | Stilts red nose face |
| 10. | <u>1/31 CIRCUS SITE</u> Bellboy & clowns arrive. | BELLBOY CHIEF CLOWN 3 clowns | Hearse |

MONDAY, 16TH MAY Contd.

- | | | | |
|-----|------------------------------------------------------------------------------------------|-------------------------------------|------------------------------|
| 11. | <u>1/33 CIRCUS SITE</u> Bellboy bundled out of hearse. | BELLBOY CHIEF CLOWN 3 clowns | Hearse |
| 12. | <u>3/43 CIRCUS SITE</u> Ace & Deadbeat try to escape on Nord's bike - it's broken. | ACE DEADBEAT | motorbike jeep |
| 13. | <u>2/5 CIRCUS SITE</u> Hearse arrives. Clowns carry Bus Conductor to tent. | 2 Clowns broken Bus Conductor | Hearse |
| 14. | <u>4/50 CIRCUS SITE</u> Circus tent on fire. | DOCTOR. | |
| 15. | <u>4/18 CIRCUS SITE</u> Mags runs from tent. Clowns follow in hearse. | MAGS CHIEF CLOWN 4 clowns | Hearse |
| 16. | <u>4/35 CIRCUS SITE</u> Hearse arrives at tent. They run towards circus. | ACE MAGS DEADBEAT | Hearse medallion |
| 17. | <u>4/2 CIRCUS SITE</u> Tent lit up, we hear music etc. + 4th Red tent. | | |
| 18. | <u>4/52 CIRCUS SITE</u> Survivors watch burning tent. | DOCTOR ACE MAGS DEADBEAT | |
| 19. | <u>1/4 (Tardis screen shots)</u> (a) juggler shot (b) tent shot | Tumbling Clown | |

TUESDAY, 17TH MAY

Alarm
5:30
6:45

ARTISTES

(Bus 1) 7.15

nhh

Miss Dee Sadler - (600) Ready to leave 8:30
Mr. Dean Hollingsworth) Hotel Rembrandt 8:30
at 07:00 Bus.

(Bus 2)

8:00
8:45
15:45
15:45

on loc

Mr. Sylvester McCoy. 7) Ready to leave
Miss Sophie Aldred) Hotel Rembrandt
Mr. T.P. McKenna (late 5:45) at 0800
Miss Jessica Martin 5:)

9:15
9:15

D To be on loc 1200

(CAR)

7:10
18:45
18:45

Mr. Chris Jury (130) Ready to leave Hotel
Mr. Paul Sadler Rembrandt at 1:30
Mr. *Phil Sadler for lunch at 1:30 on loc 4.
Mr. *Patrick Ford then costume & Ready 4:30
make-up

(Bus 4)

2:30
18:45

3pm

Chief from Ian

11:00 S/B - 3pm Phone Home
TRANSPORT:

Will be provided from hotel to location.

DESIGN:

Bus - set ready by 0830

VISUAL EFFECTS:

Exploding Bus Conductor

KEY PROPS:

Earring
Metal Box
Body bag
remote control unit

PROP VEHICLES:

Jeep
Bus

APPROX. WRAP:

1800

CATERING:

Breakfast 0730
Lunch 1300
Tea t.b.a.
For approx. 75

Pre-ups

117B. Bell Guy / Flowerchild

NOTE - CHIEF LION - IAN REDDINGTON NOT USED ON DANCE
STAND BY DAY - MADE-UP Fully on location.
- 17 - for Ep 1/13.
- Bell Guy - called on Stand by day
and used for Eps 1/7 + 1/10

TUESDAY, 17TH MAY

LOCATION: Golden Pond
Warmwell Quarry

CONTACT: Mr.
Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

| | | | |
|----------------|-----------------------------------------------------------------------------------------------------------------|---------------------------------------------------|---------------------------|
| 1. (3) (2) | 1/14 HIPPI SITE Flowerchild arrives. She smiles at something we do not see. | FLOWERCHILD | Earring Bus |
| 2. (1) (2) (4) | 1/17 HIPPI SITE Flowerchild at bus searches for box. She is grabbed by metal hand. | FLOWERCHILD BUS CONDUCTOR | Bus Earring Track L |
| 3. (2) (1) (3) | 1/20 HIPPI SITE Flowerchild's body dragged off. Earring falls off. | FLOWERCHILD BUS CONDUCTOR | Bus Earring Track R |
| 4. (4) | 1/28 HIPPI SITE Doctor & Ace arrive. Captain & Mags already there. | DOCTOR ACE CAPTAIN MAGS | Bus Jeep |
| 5. (5) | 1/30 HIPPI SITE They all examine bus. Conductor attacks Captain & Doctor. <i>1/30-1/32 w/s Lane.</i> | DOCTOR ACE CAPTAIN MAGS BUS CONDUCTOR | Bus Jeep |
| 6. (6) | 1/32 HIPPI SITE Conductor attacks Captain who sends it after Doctor. Doctor confuses it, it blows itself up. | DOCTOR ACE CAPTAIN MAGS BUS CONDUCTOR | Bus Jeep |
| 7. (7) | 1/34 HIPPI SITE Doctor & Ace lost their lift. Ace finds earring. They move on. | DOCTOR ACE Jeep (Cap/Mags) | Bus Jeep Earring |

Stones

TUESDAY, 17TH MAY

- | | | ACE / DEADBEAT | |
|----------|-------------------------------------------------------------------------------------------------------------------|-----------------------------------------|-------------------------------------------------|
| 8. (9) | 4/8 HIPPI SITE Deadbeat lingers. Ace finds metal box. Conductor stirs to life. + Additional Shot. | ACE DEADBEAT BUS CONDUCTOR | Bus medallion metal box |
| 9. (10) | 4/11 HIPPI SITE Ace tries to open box. Bus Conductor grabs Ace. Deadbeat mesmerized. Ace drops remote control. | ACE DEADBEAT BUS CONDUCTOR | metal box remote control medallion Bus |
| 10. (11) | 4/15 HIPPI SITE Ace losing to Conductor. Deadbeat regains senses & helps Ace de-activate robot - it explodes. | ACE DEADBEAT BUS CONDUCTOR | Bus medallion |
| 11. (13) | 1/27 HIPPI SITE Flowerchild clearly dead. End | FLOWERCHILD | No earring |
| 12. (12) | 3/32 HIPPI SITE Clowns return Conductor | BUS CONDUCTOR 2 clowns (match truck) | Heane. |

8
Pickups AT END OF DAY
(14) 1/28 Rono Approad Hippie life ap. way. - Flowerchild/Bellboy
(15) 1/3 - CH. clown / ^{on} Clowns spots
1/10

WEDNESDAY, 18TH MAY

LOCATION: The Blue Lagoon
Warmwell Quarry

CONTACT: Mr.
Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

- | | | |
|-----------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------|----------------------------------------------------------------------------------|
| 1. <u>1/19 CLEARING</u> (2) Captain & Mags excavating robot. Sense arrival of Doctor & Ace introductions. Robot asks to be released. | DOCTOR ACE CAPTAIN MAGS ROBOT HEAD | Jeep |
| 2. <u>1/21 CLEARING</u> (3) Captain boring. Mags & Ace continue excavation. Robot attacks them. Ace smashes it. | DOCTOR ACE CAPTAIN MAGS ROBOT HEAD | Jeep Collapsing table TEA IN POT 3 Empty MUGS 1 Empty Tea Cup (CAPT) |
| 3. <u>1/23 CLEARING</u> (4) doctor & Ace watch Captain & Mags drive off. They walk. | DOCTOR ACE CAPTAIN MAGS | Jeep (turned round) Picnic THINGS in back |
| 4. <u>4/28 CLEARING</u> (5) Mags, Deadbeat & Ace arrive at robot - still asking to be released. | ACE DEADBEAT MAGS ROBOT HEAD | remote control |
| 5. <u>4/30 CLEARING</u> (6) clowns arrive & attack. Ace activates robot head it destroys clowns. | ACE DEADBEAT MAGS CHIEF CLOWN 4 clowns | TOWER Hearse remote control clubs |
| 6. <u>1/18 ROAD</u> (1) Doctor feels something evil. They see 2 small figures in distance. | DOCTOR ACE CAPTAIN MAGS | Jeep ARM IN SAND TROWEL FOR MAGS FIELD GLASSES (CAPT) |

- 1) Model Pov.
- 2) Alternative Pov
- 3) Side of Model.
- 4) L/A. Truck - Psychic Circus
- 5) L/A Vehicle Greatest Show a Going } for Advers.
- 6) U/A Psychic
- 7) L/A Strong
- 8) CB. Man in Long
- 9) C.S. Psychic Circus a Loreng

10) ws. For Vehicle - Dr comes out towards Cam
 After explosion - behind.

WEDNESDAY, 18TH MAY Contd..

- | | | | |
|----------------|---------------------------------------------------------------|-------------------------|-----------------------------------|
| 7. <u>7</u> | 4/32 CLEARING They all get in hearse Deadbeat at wheel. | ACE MAGS DEADBEAT | Hearse |
| 8. <u>8</u> | 4/33 HEARSE (interior) They are driving back to circus. | ACE MAGS DEADBEAT | Hearse |
| 9. <u>1/10</u> | <u>OPENING SECTION OF SCENE.</u> | BELLBOY FLOWERCHILD | BLUE LAGOON LOCATION |
| 10. <u>1/7</u> | <u>FIRST TWO SHOTS OF SEQUENCE</u> | BELLBOY FLOWERCHILD | |
| 11. <u>1/8</u> | <u>Dr. & Ace's P.O.V. of Segonax</u> | - | Panning shot of Blue Lagoon |

- | | |
|---------------------------------|------------------------------|
| ① 1/18 | Cut 1/33 2/5 to Studio |
| ② 1/19 | |
| ③ 1/21 | |
| ④ 1/23 | |
| ⑤ 4/28 | |
| ⑥ 4/30 | Cut. 4/31? |
| ⑦ 4/32 | |
| ⑧ 4/33 | |
| change clowns Gungbach for 1/13 | |
| 1/13 Kites | |
| ⑨ 3/43 | |
| ⑩ 4/2 | |
| ⑪ 4/35 | |
| ⑫ 4/50 | |
| ⑬ 4/52 | |

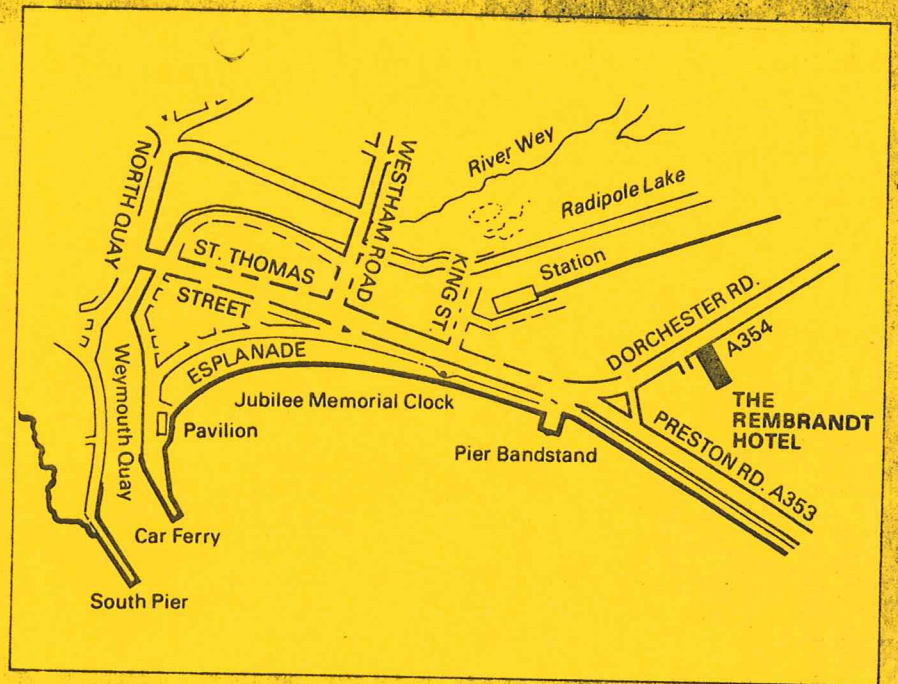
THE HOTEL REMBRANDT

Where we are

The Hotel Rembrandt is situated on the main A354 into Weymouth and has parking facilities for over eighty cars. The hotel is ideally situated close to both the beach and the town centre enabling you to leave your car safely without worry.

You may prefer to stay within the hotel complex which, as well as the amenities listed, also offers a coffee shop, a children's games room with television and video and a separate television lounge for adults.

Our aim is to make your stay as comfortable and relaxed as is possible.



Designed & Printed by Beric Tempest & Co. Ltd., St. Ives, Cornwall. Telephone: 0726 732500.

Directions from Rembrandt Hotel to Warmwell Quarry

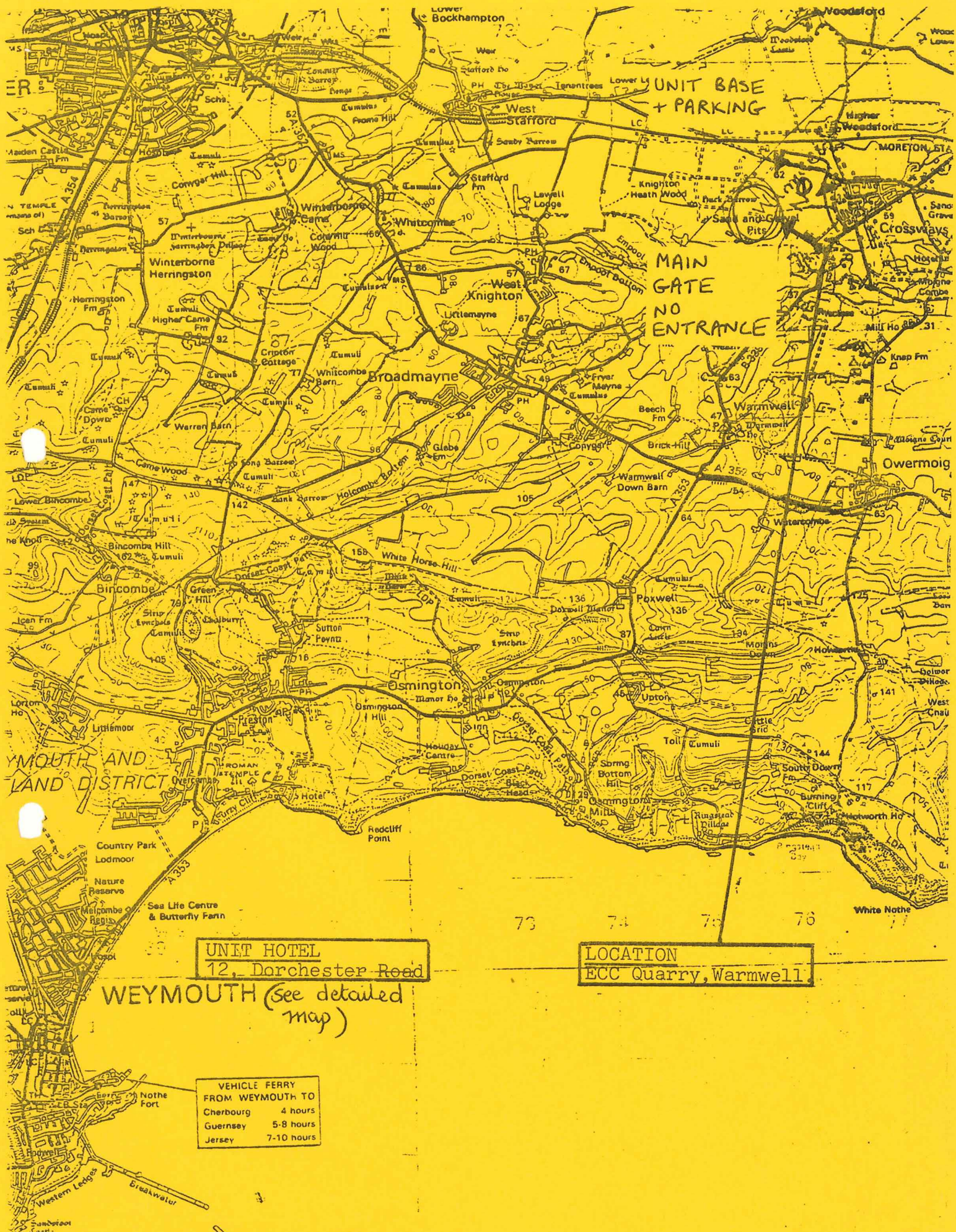
Turn left out of the hotel bearing left at the roundabout locally signposted Wareham and Wimbourne A353. Continue along coast road for one mile approx. Then keep following the road bearing inland. You will pass through the villages of Osmington and Poxwell!

In 6.7 miles you will come to a roundabout, take the second exit (straight over) signposted Affpuddle and Crossways, B3390, continue through Warmwell past the Warmwell Leisure Centre, and shortly after this is the entrance to the Quarry on the left. It is signposted E.C.C. Quarries Mendip District, Warmwell Quarry, Warmwell

Parking

Go past the main entrance for 300 yards approx take the next left turn on the road signposted West Stafford and Dorchester and travel along this road for 0.8 mile - there is a gate on the left signposted BBC this is the parking and unit base.

Rembrandt Hotel- Warmwell. (9 miles approx.)

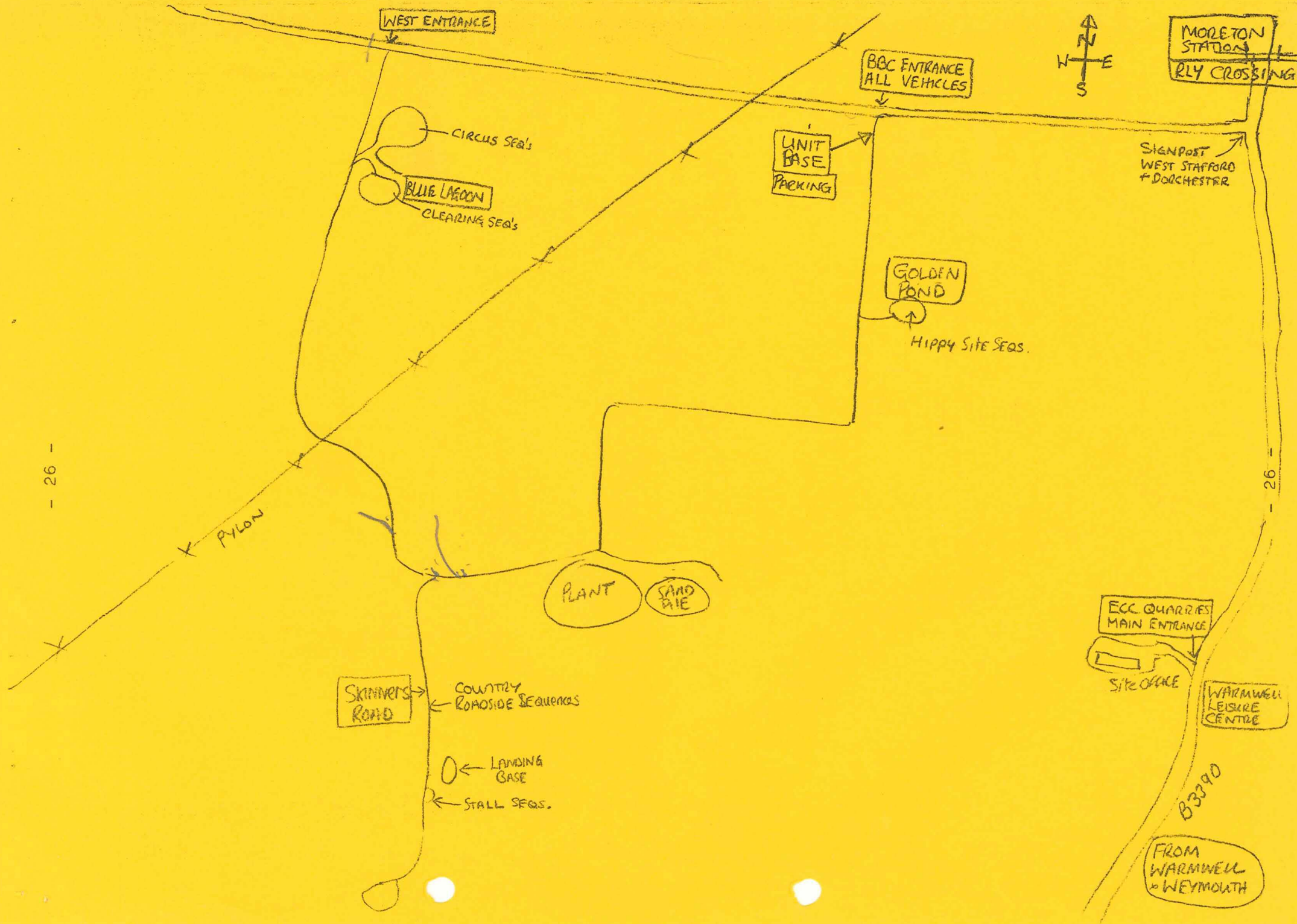


UNIT HOTEL
12, Dorchester Road

LOCATION
ECC Quarry, Warmwell

WEYMOUTH (see detailed map)

VEHICLE FERRY
FROM WEYMOUTH TO
Cherbourg 4 hours
Guernsey 5-8 hours
Jersey 7-10 hours



TRAVEL DAYS AND OVERNIGHTS FOR ARTISTES

| <u>Artiste</u> | Fri. 13th | Sat. 14th | Sun. 15th | Mon. 16th | Tue. 17th | Wed. 18th |
|-----------------------|--------------|--------------|--------------|--------------|--------------|--------------|
| SYLVESTER McCOY | | Trav o/n | o/n | o/n | o/n | Trav back |
| SOPHIE ALDRED | | Trav o/n | o/n | o/n | o/n | Trav back |
| T.P. McKENNA | | Trav o/n | o/n | o/n | o/n | Trav back |
| JESSICA MARTIN | | Trav o/n | o/n | o/n | o/n | Trav back |
| PEGGY MOUNT | | Trav o/n | o/n | Trav back | | |
| CHRIS GUARD | | Trav o/n | o/n | o/n | o/n | Trav back |
| DEE SADLER | | Trav o/n | o/n | o/n | o/n | Trav back |
| CHRIS JURY | | Trav o/n | o/n | o/n | o/n | Trav Back |
| IAN REDDINGTON | | Trav o/n | o/n | o/n | o/n | Trav Back |
| DANIEL PEACOCK | | Trav o/n | o/n | o/n | Trav back | |
| GIAN SAMMARCO | | Trav o/n | o/n | Trav back | | |
| DEAN HOLLINGSWORTH | | | Trav o/n | o/n | o/n | Trav Back |
| ALAN HEAP | | | Trav o/n | o/n | o/n | Trav Back |
| PHIL SADLER | | Trav o/n | o/n | o/n | o/n | Trav Back |
| PAUL SADLER | | Trav o/n | o/n | o/n | o/n | Trav Back |
| PATRICK FORD | | Trav o/n | o/n | o/n | o/n | Trav Back |

COACH WILL LEAVE TELEVISION CENTRE AT 0815 SATURDAY, 14TH
IT WILL ALSO BE RETURNING TO LONDON ON WEDNESDAY, 18TH.

Travel Back Rex. 3.30pm

Mondays to Fridays

FOR NOTES PLEASE SEE OTHER SIDE

Mondays to Fridays

Saturdays

Saturdays

Saturdays

Sundays

Sundays

[illegible]

- 29 -

| | | MO | M | ① | P | ① | ② | E | ① | S | ① | N | ① | S | ① | M | ① | P | ① | L | ① | C | ① | ① | L |
|--------------------|---|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|---|-------|-------|-------|-------|-------|-------|-------|-------|---|-------|---|---|---|
| Weymouth | d | | | 06:09 | 07:00 | | | | 08:06 | 08:33 | 08:58 | | 09:32 | | | | | | | | | | | | |
| Upwey | d | | | 06:14 | 07:06 | | | | 08:11 | 08:38 | 09:04 | | | | | | | | | | | | | | |
| Dorchester West | d | | | | 07:15 | | | | | | 09:13 | | | | | | | | | | | | | | |
| Dorchester South | d | 00:02 | | 06:22 | | | | | 08:19 | 08:50 | 09:45 | | | | | | | | | | | | | | |
| Moretton (Dorset) | d | | | 06:29 | | | | | 08:26 | 06:57 | 09:53 | | | | | | | | | | | | | | |
| Wool | d | 00:13 | | 05:34 | | | | | 08:31 | 09:02 | 09:58 | | | | | | | | | | | | | | |
| Wareham | d | 00:21 | | 06:42 | | | | | 08:39 | 09:10 | | | 10:07 | | | | | | | | | | | | |
| Holton Heath | d | | | 05:46 | | | | | 08:43 | | | | | | | | | | | | | | | | |
| Hamworthy | d | | | 06:50 | | | | | 08:47 | | | | 10:14 | | | | | | | | | | | | |
| Poole | d | 00a32 | 06:25 | 06:56 | | 07:35 | 08:20 | 08:32 | 08:52 | 09:21 | 10:20 | | 10:28 | 11:14 | 12:14 | | 13:14 | 14:14 | | 15:14 | | | | | |
| Parkstone (Dorset) | d | | 06:30 | 07:00 | | 07:39 | 08:24 | 08:36 | 08:56 | 09:25 | 10:24 | | | 11:24 | 12:24 | | 13:24 | 14:24 | | 15:24 | | | | | |
| Branksome | d | | 06:34 | 07:04 | | 07:43 | 08:28 | 08:44 | 08:59 | 09:28 | 10:26 | | | 11:28 | 12:28 | | 13:28 | 14:28 | | 15:28 | | | | | |
| Bournemouth | a | | 06:39 | 07:09 | | 07:48 | 08:33 | 08:46 | 09:04 | 09:33 | 10:33 | | 10:48 | 11:33 | 12:33 | 12:48 | 13:53 | 14:33 | 15:09 | 15:33 | | 16:33 | | | |
| Southampton | a | | 07:24 | 07:53 | | 08:39 | 09:07 | 09:23 | 10:01 | 10:07 | 11:07 | | 11:22 | 12:07 | 13:07 | 13:22 | 14:07 | 15:07 | 15:43 | 16:07 | | 17:07 | | | |
| London Waterloo | a | | 09:01 | 09:17 | | 10:05 | 10:18 | | | 11:16 | 12:16 | | | 13:18 | | 14:18 | 15:13 | 16:18 | | 17:18 | | 18:18 | | | |

Saturdays

| | | C | ① | B | ① | K | P | | | M | ① | U | ① | ① | E | ① | S | ① | N | ① | S | |
|--------------------|---|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|---|-------|-------|-------|-------|-------|-------|-------|---|-------|-------|
| Weymouth | d | 17 04 | 17 33 | 18 02 | 19 35 | 19 54 | 21 00 | 22 38 | | 06 32 | 07 00 | | 07 32 | | | 08 33 | 08 58 | | 09 32 | | 10 32 | 11 11 |
| Upwey | d | 17 10 | 17 38 | 19 07 | 18 41 | 19 50 | 21 06 | 21 21 | | | 07 06 | | | | | 08 38 | 09 04 | | | | 11 17 | |
| Dorchester West | d | 17 19 | | | 19 50 | | | 21 30 | | | 07 15 | | | | | | 09 13 | | | | 11 26 | |
| Dorchester South | d | | 17 46 | 19 15 | | 21 01 | 21 18 | | 23 00 | 06 45 | | | 07 45 | | | 08 50 | | 09 45 | | | 10 45 | |
| Moreton (Dorset) | d | | 17 53 | 19 22 | | 20 18 | 21 25 | | 23 07 | 06 52 | | | 07 52 | | | 08 57 | | 09 52 | | | 10 52 | |
| Wool | d | | 17 58 | 19 27 | | 20 23 | 21 31 | | 23 14 | 06 58 | | | 07 58 | | | 09 02 | | 09 58 | | | 10 58 | |
| Wareham | d | | 18 08 | 19 35 | | 20 31 | 21 39 | | 23 24 | 07 07 | | | 08 07 | | | 09 10 | | 10 07 | | | 11 07 | |
| Holton Heath | d | | 18 12 | | | | | | | | | | | | | | | | | | | |
| Hamworthy | d | | 18 16 | 19 41 | | 20 37 | 21 47 | | 23 32 | | 07 14 | | 08 14 | | | 09 16 | | | | | 11 14 | |
| Poole | d | | 18 21 | 19 46 | | 20 42 | 21 53 | | 23 39 | 06 33 | 07 20 | | 07 41 | 08 20 | 08 32 | 09 24 | | 10 14 | | | 11 20 | |
| Parkstone (Dorset) | d | | 18 25 | 19 50 | | 20 46 | 21 47 | | 23 43 | 06 38 | 07 24 | | 07 45 | 08 24 | 08 36 | 09 25 | | 10 40 | | | 11 24 | |
| Branksome | d | | 18 28 | 19 53 | | 20 49 | 22 01 | | 23 47 | 06 43 | 07 28 | | 07 49 | 08 28 | 08 41 | 09 28 | | 10 28 | | | 11 28 | |
| Bournemouth | a | | 18 33 | 19 58 | | 20 54 | 22 06 | | 23 52 | 06 49 | 07 33 | | 07 54 | 08 33 | 08 46 | 09 33 | | 10 33 | | | 11 33 | |
| Southampton | a | | 19 07 | 20 39 | | 21 35 | 22 59 | | 00 49 | 07 25 | 08 07 | | 08 36 | 09 07 | | 10 07 | | 11 07 | | | 12 07 | |
| London Waterloo | a | | 20 18 | 22 10 | | 23 07 | | 03 36 | | 09 04 | 09 18 | | 10 14 | 10 18 | | 11 18 | | 12 18 | | | 13 18 | |

| | | ① | ② | ③ | P | ① | ② | ③ | C | ① | ① | ② | C | ① | ① | B | T | T | T | P | T | | |
|--------------------|---|-------|-------|-------|-------|-------|-------|-------|-------|---|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| Weymouth | d | 11 32 | | 12 28 | 12 56 | 13 32 | | 14 32 | 14 58 | | 15 32 | | 16 32 | | 17 04 | 17 37 | 18 54 | 19 35 | 19 46 | 21 00 | 21 15 | 22 53 | 23 38 |
| Upwey | d | | | 12 34 | 13 02 | | | | 15 04 | | | | | | | | 18 59 | 19 41 | 19 52 | 21 06 | 21 21 | 22 53 | 23 44 |
| Dorchester West | d | | | | 13 11 | | | | 15 14 | | | | | | 17 10 | 17 42 | | | | | | | |
| Dorchester South | d | 11 45 | | 12 45 | | 13 45 | | 14 45 | | | 15 45 | | 16 46 | | 17 50 | | | | 20 07 | 21 18 | | 23 08 | 23a54 |
| Moreton (Dorset) | d | 11 52 | | 12 52 | | 13 52 | | 14 52 | | | 15 52 | | 16 53 | | | | 19 07 | | 20 07 | 21 18 | | 23 08 | 23a54 |
| Wool | d | 11 58 | | 12 58 | | 13 58 | | 14 58 | | | 15 58 | | 16 59 | | 18 02 | | 19 14 | | 20 14 | 21 25 | | 23 15 | |
| Wareham | d | 12 07 | | 13 07 | | 14 07 | | 15 07 | | | 16 07 | | 17 07 | | 18 10 | | 19 19 | | 20 20 | 21 31 | | 23 21 | |
| Holton Heath | d | | | | | | | | | | | | | | 18 10 | | 19 27 | | 20 28 | 21 39 | | 23 29 | |
| Hamworthy | d | 12 14 | | 13 14 | | 14 14 | | 15 14 | | | 16 14 | | 17 15 | | 18 16 | | 19 33 | | 20 36 | 21 47 | | 23 37 | |
| Poole | d | 12 20 | 12 40 | 13 20 | | 14 20 | 14 55 | 15 20 | | | 16 20 | | 17 20 | 17 32 | | 18 21 | 19 38 | | 20 41 | 21 53 | | 23 42 | |
| Parkstone (Dorset) | d | 12 24 | | 13 24 | | 14 24 | | 15 24 | | | 16 24 | | 17 24 | | 18 25 | | 19 42 | | 20 45 | 21 57 | | 23 46 | |
| Branksome | d | 12 28 | | 13 28 | | 14 28 | | 15 28 | | | 16 28 | | 17 28 | | 18 28 | | 19 45 | | 20 49 | 22 01 | | 23 50 | |
| Bournemouth | a | 12 33 | 12 51 | 13 33 | | 14 33 | 15 05 | 15 33 | | | 16 33 | 17 33 | 17 42 | | 18 33 | 19 50 | | 20 54 | 22 06 | | 23 55 | | |
| Southampton | a | 13 07 | 13 22 | 14 07 | | 15 07 | 15 40 | 16 07 | | | 17 07 | 18 07 | 18 16 | | 19 07 | 20 39 | | 21 35 | 22 59 | | 00 48 | | |
| London Waterloo | a | 14 18 | | 15 18 | | 16 18 | | 17 18 | | | 18 18 | | | | 20 18 | 22 10 | | 23 04 | | | 02 45 | | |

| | | H | | J | | Q | | S | | T | | U | | V | | W | | X | | Y | | Z | | AA | | AB | | AC | | AD | | AE | | AF | | AG | | AH | | AI | | AJ | | AK | | AL | | AM | | AN | | AO | | AP | | AQ | | AR | | AS | | AT | | AU | | AV | | AW | | AX | | AY | | AZ | | BA | | BB | | BC | | BD | | BE | | BF | | BG | | BH | | BI | | BJ | | BK | | BL | | BM | | BN | | BO | | BP | | BQ | | BR | | BS | | BT | | BU | | BV | | BW | | BX | | BY | | BZ | | CA | | CB | | CC | | CD | | CE | | CF | | CG | | CH | | CI | | CJ | | CK | | CL | | CM | | CN | | CO | | CP | | CQ | | CR | | CS | | CT | | CU | | CV | | CW | | CX | | CY | | CZ | | DA | | DB | | DC | | DD | | DE | | DF | | DG | | DH | | DI | | DJ | | DK | | DL | | DM | | DN | | DO | | DP | | DQ | | DR | | DS | | DT | | DU | | DV | | DW | | DX | | DY | | DZ | | EA | | EB | | EC | | ED | | EE | | EF | | EG | | EH | | EI | | EJ | | EK | | EL | | EM | | EN | | EO | | EP | | EQ | | ER | | ES | | ET | | EU | | EV | | EW | | EX | | EY | | EZ | | FA | | FB | | FC | | FD | | FE | | FF | | FG | | FH | | FI | | FJ | | FK | | FL | | FM | | FN | | FO | | FP | | FQ | | FR | | FS | | FT | | FU | | FV | | FW | | FX | | FY | | FZ | | GA | | GB | | GC | | GD | | GE | | GF | | GG | | GH | | GI | | GJ | | GK | | GL | | GM | | GN | | GO | | GP | | GQ | | GR | | GS | | GT | | GU | | GV | | GW | | GX | | GY | | GZ | | HA | | HB | | HC | | HD | | HE | | HF | | HG | | HH | | HI | | HJ | | HK | | HL | | HM | | HN | | HO | | HP | | HQ | | HR | | HS | | HT | | HU | | HV | | HW | | HX | | HY | | HZ | | IA | | IB | | IC | | ID | | IE | | IF | | IG | | IH | | II | | IJ | | IK | | IL | | IM | | IN | | IO | | IP | | IQ | | IR | | IS | | IT | | IU | | IV | | IW | | IX | | IY | | IZ | | JA | | JB | | JC | | JD | | JE | | JF | | JG | | JH | | JI | | JJ | | JK | | JL | | JM | | JN | | JO | | JP | | JQ | | JR | | JS | | JT | | JU | | JV | | JW | | JX | | JY | | JZ | | KA | | KB | | KC | | KD | | KE | | KF | | KG | | KH | | KI | | KJ | | KK | | KL | | KM | | KN | | KO | | KP | | KQ | | KR | | KS | | KT | | KU | | KV | | KW | | KX | | KY | | KZ | | LA | | LB | | LC | | LD | | LE | | LF | | LG | | LH | | LI | | LJ | | LK | | LL | | LM | | LN | | LO | | LP | | LQ | | LR | | LS | | LT | | LU | | LV | | LW | | LX | | LY | | LZ | | MA | | MB | | MC | | MD | | ME | | MF | | MG | | MH | | MI | | MJ | | MK | | ML | | MM | | MN | | MO | | MP | | MQ | | MR | | MS | | MT | | MU | | MV | | MW | | MX | | MY | | MZ | | NA | | NB | | NC | | ND | | NE | | NF | | NG | | NH | | NI | | NJ | | NK | | NL | | NM | | NN | | NO | | NP | | NQ | | NR | | NS | | NT | | NU | | NV | | NW | | NX | | NY | | NZ | | OA | | OB | | OC | | OD | | OE | | OF | | OG | | OH | | OI | | OJ | | OK | | OL | | OM | | ON | | OO | | OP | | OQ | | OR | | OS | | OT | | OU | | OV | | OW | | OX | | OY | | OZ | | PA | | PB | | PC | | PD | | PE | | PF | | PG | | PH | | PI | | PJ | | PK | | PL | | PM | | PN | | PO | | PP | | PQ | | PR | | PS | | PT | | PU | | PV | | PW | | PX | | PY | | PZ | | QA | | QB | | QC | | QD | | QE | | QF | | QG | | QH | | QI | | QJ | | QK | | QL | | QM | | QN | | QO | | QP | | QQ | | QR | | QS | | QT | |
|--|--|---|--|---|--|---|--|---|--|---|--|---|--|---|--|---|--|---|--|---|--|---|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|
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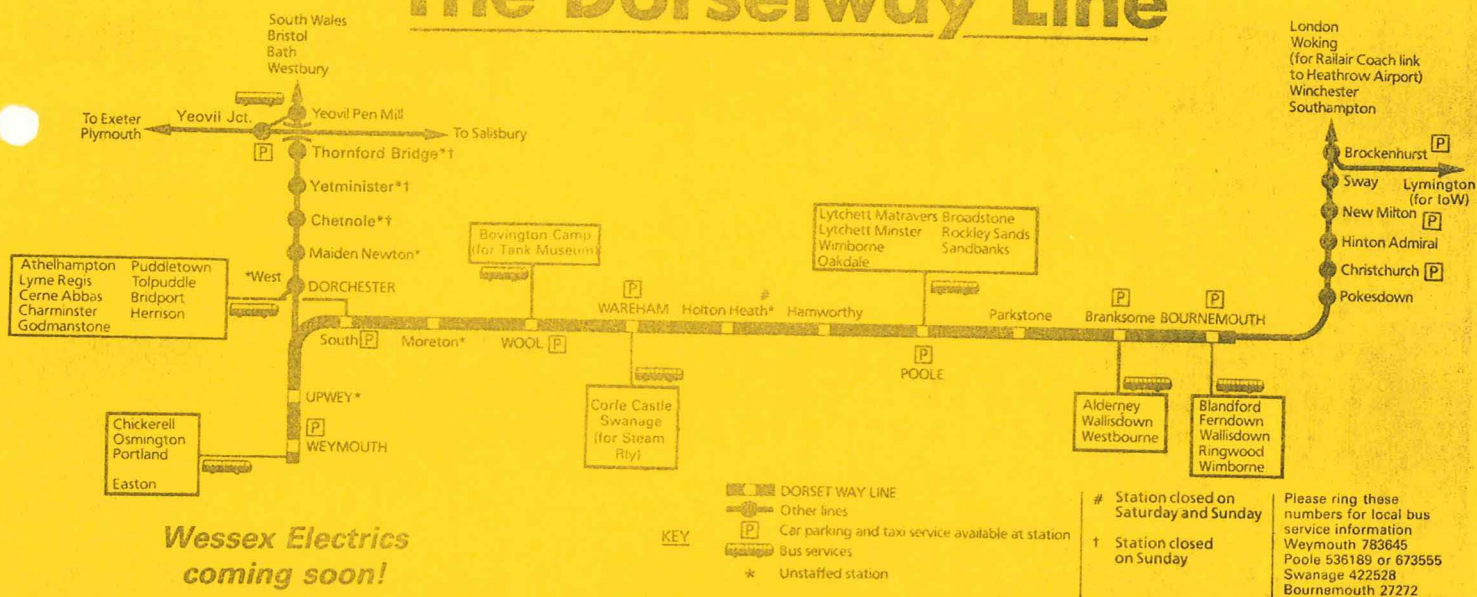
DORSETWAY - THE SERVICE AT YOUR SERVICE

Whether you are a resident or a holidaymaker you will find Dorsetway will help you get about easily, comfortably and quickly. The line takes you through some delightful scenery to add to your pleasure, so whether it's a day out in Bournemouth or Weymouth, a visit to Poole or Dorchester, or getting away from it all in the quieter surroundings of Moreton or Wareham, Dorsetway is the service at your service.

Please ring any of these numbers for further details of train services, fares and other facilities:

- Bournemouth (07 15 - 21 00 Mondays to Saturday)
(08 00 - 21 00 Sundays)
- Weymouth (07 15 - 21 00 Mondays to Saturday)
(08 00 - 21 00 Sundays)
- London (24 hours continuous service)

The Dorsetway Line



Notes

- B To/From Bristol Temple Meads
- C To/From Cardiff
- D Until 1st January 1988 and from 27 March 1988
- E To/From Edinburgh & Glasgow 'The Wessex Scot'
- F To/From Wolverhampton
- G To/From Eastleigh
- H From 27 March 1988
- J Until 20 March 1988
- K To/From Basingstoke
- L To/From Liverpool Lime St
- M To/From Manchester Piccadilly
- N To/From Newcastle
- P To/From Westbury
- R To/From Wolverhampton
- S To/From Swindon
- T From 27 March 1988 runs through from London and Southampton (until 20 March runs Bournemouth-Weymouth only)
- V Until 25 October 1987
- W From 01 November 1987
- MX Mondays Excepted
- MO Mondays Only
- WO Wednesdays Only

- a Arrival Time
- d Departure Time
- Times shown in *italics* are connection times
- Train does not run during the full period of the timetable, see column notes
- Also conveys First Class accommodation Also conveys First Class accommodation
- Hot and cold snacks available between Bournemouth and London or V.V. Hot and cold snacks available between Bournemouth and London or V.V.
- Buffet Service of drinks and cold snacks available for all or part of the journey Buffet Service of drinks and cold snacks available for all or part of the journey
- Inter-City train: also conveys First Class accommodation Inter-City train: also conveys First Class accommodation

Engineering works may affect train services at weekends, passengers are advised to make a final check at information offices or local telephone enquiry bureaux, before travelling.

BOURNEMOUTH-WEYMOUTH ELECTRIFICATION

The line between Bournemouth and Weymouth is being prepared for electrification, and on occasions trains may be subject to slight delay.

Brain Ancho Tight Rope -
Tests

Certificates

Safety Loadbearing Strain

Answer - Alan Heape Contact him!
Find way to him.

HSE Ask re inspection every 6 months

Not prepared to sign at own risk.

BBC Remain Aiders

Overstretch, lag, Sun, loss earnings

Not disclosures

No justifying Alan Heape.



Privately Warned to Take risks
Answer Alan Heape - Answering Brain Ancho
Find Accounting way to pay
Alan Heape extra.

Loop Bot Contact.

Money for Facilities

Special Payment to Artist
Joan. to Jane Collins.

Keep

Frankton ^{Army} Hotel
~~Frankton~~
~~WARMINGTON.~~
Warrnell.

Dano Tilley

O.B. S C R I P T

SATURDAY, 14TH MAY - WEDNESDAY, 18TH MAY

"DR. WHO - THE GREATEST SHOW IN THE GALAXY"

7J - 50/LDL K231K

Director: ALAN WAREING

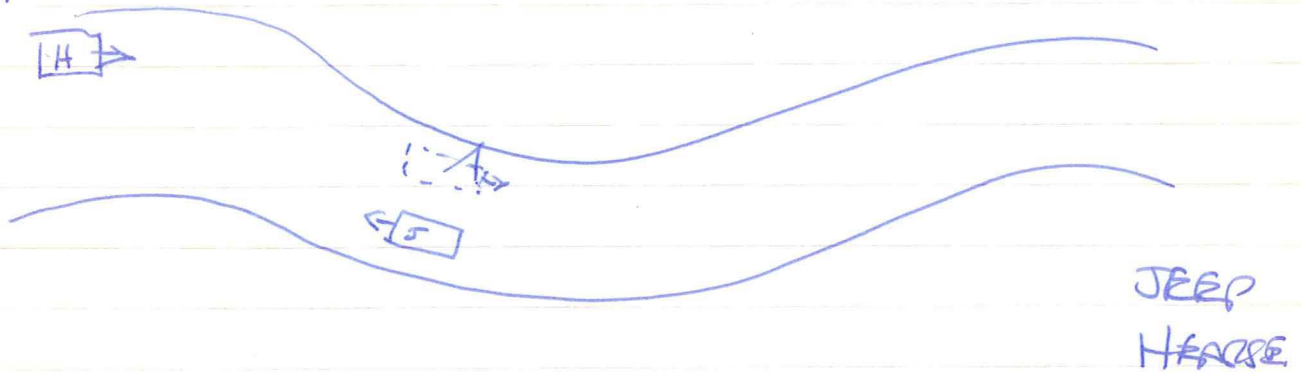
SATURDAY, 14TH MAY

COUNTRY ROAD/ROADSIDE STALL

①

24/25/26 All One Scene

1/24. - Country Road. - CAP/MARSH/GRIFF DOWN



Side mount - pre-rigged. - Passenger side

Do Side mount 1st.

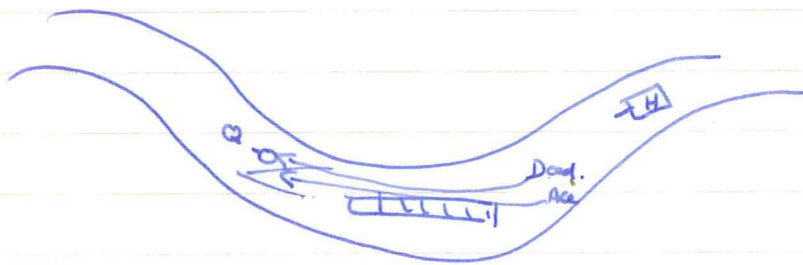
STAY Sprung out.

NB While Dis-mounting -

Do 4/20 Country Road.

ACE/DEADBEAT/

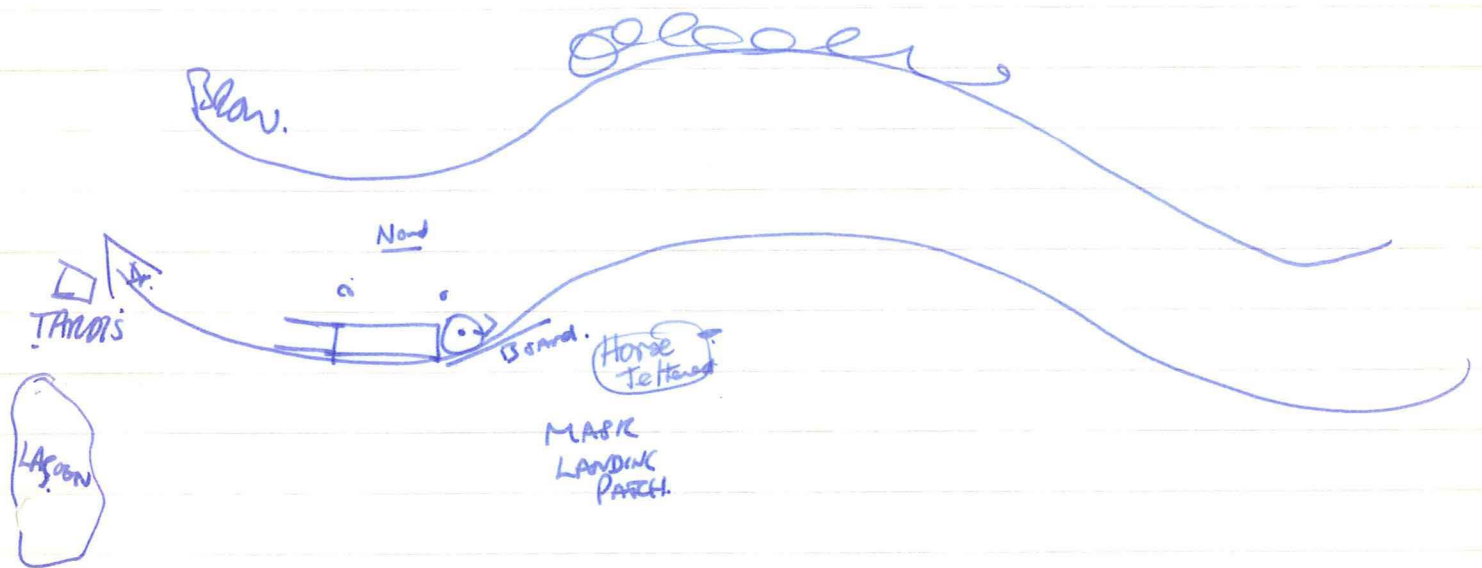
Run Along middle of Road. - Trace laid.



4/25.

HEARSE IN BACK of SCOT.

4/26



Dr. Comes from TARDIS -
 IS - From TARDIS Look Towards - STALL.
 Look at direction once in for Dialogue sequence

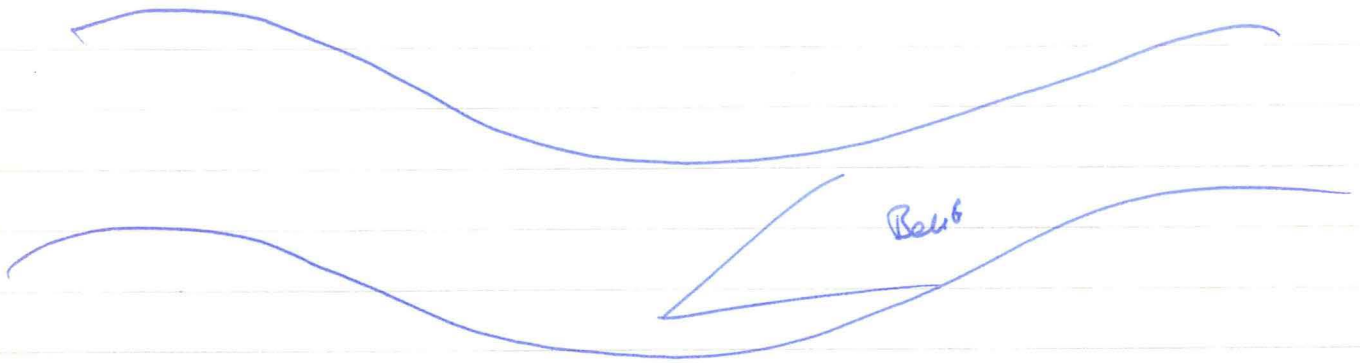
Chopping board.

Knife

Fruit to cut up.

Arch Door to Tether Horse
 Pass for Horse to walk down.

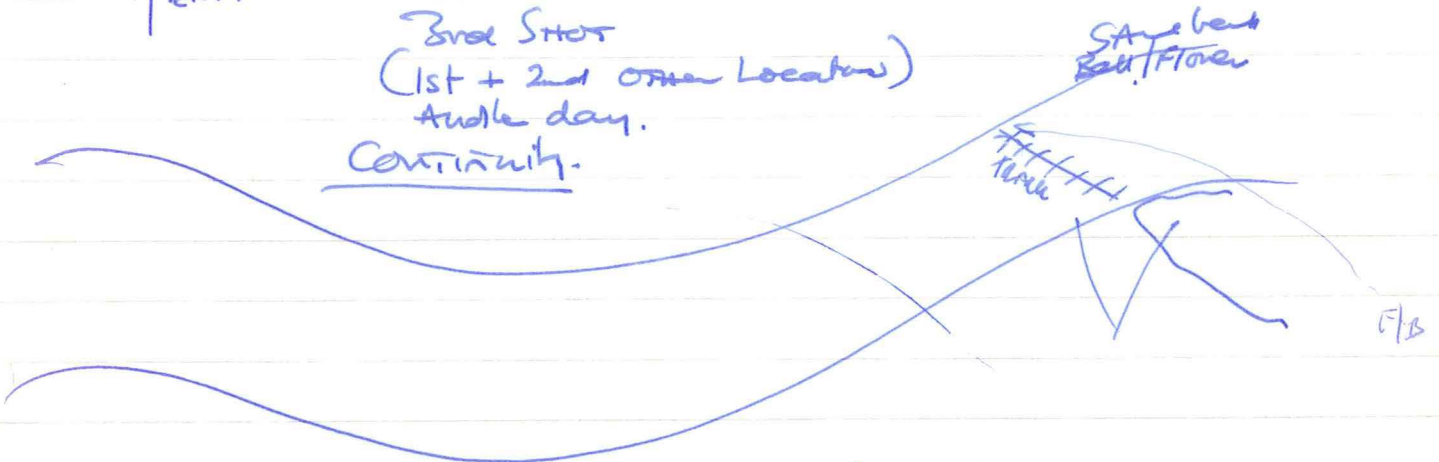
1/16



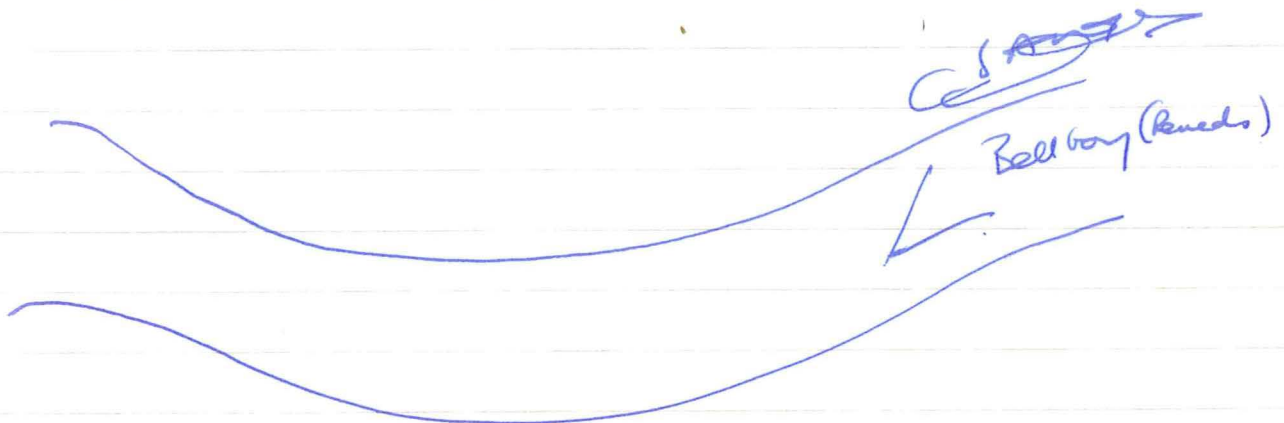
1/17.7 SA County Side Road

3rd Shot
(1st + 2nd other Location)
Audio day.

Continuity.

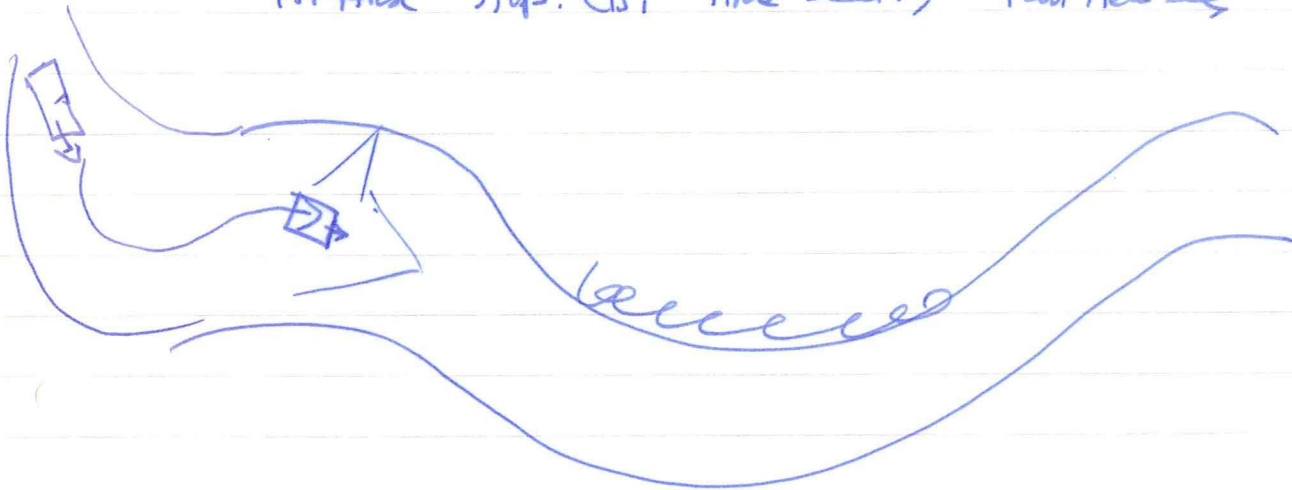


(NB - Land flattened for Camera Track)



1/9. Countryside

Hearse Stops. (1st Time Seen) - Full Men -



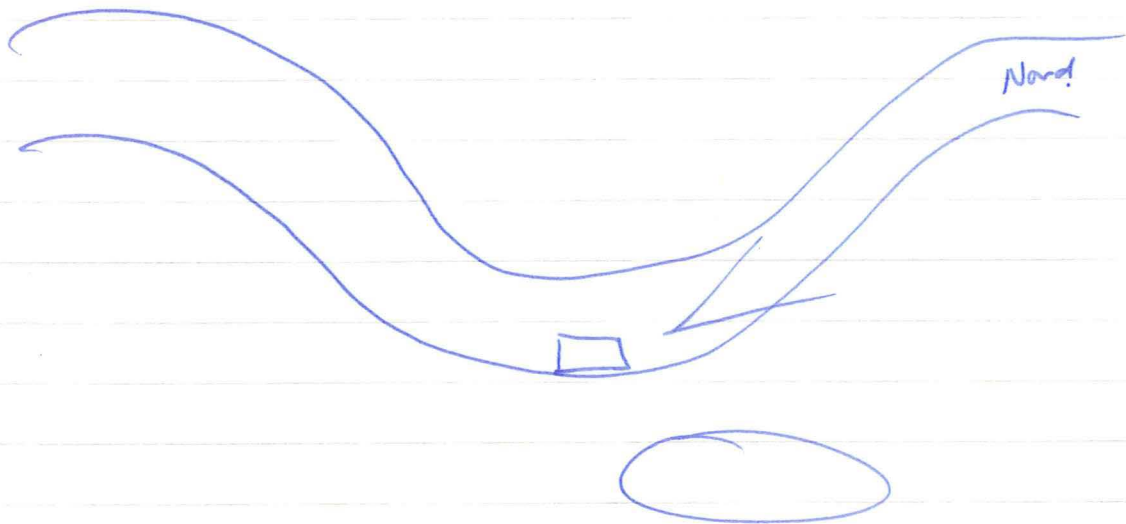
L/A. Hearse. - Tighter to Tight Pass -
Window electrically opens -
Car Stop Position Critical.
All One Stop.

(Kite Stops - 2nd Unit.)

2nd Car See Clowns seated - Throw Driver Window

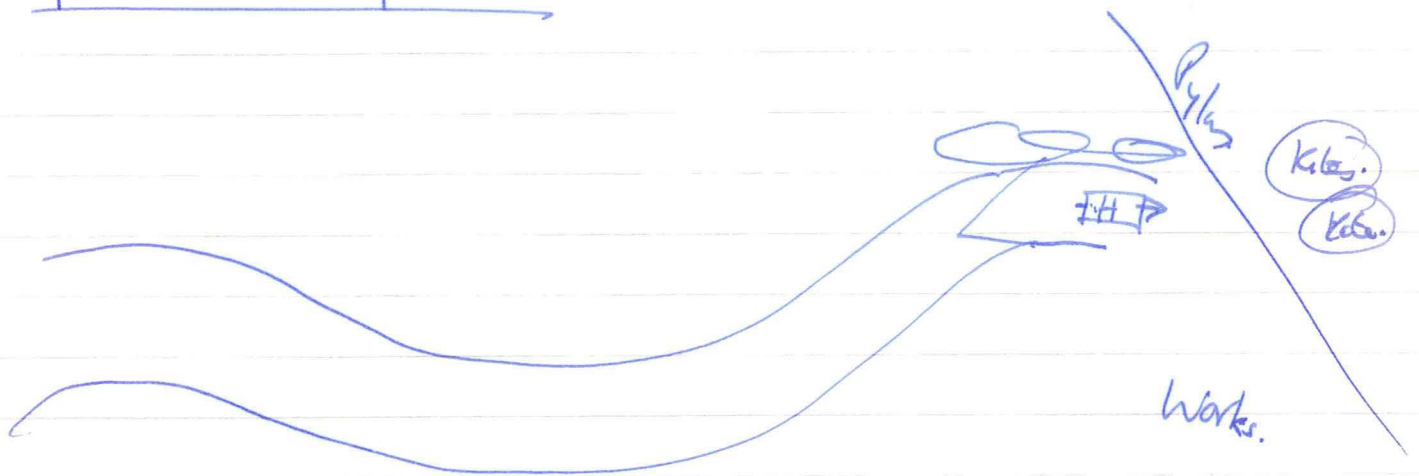
Then Behind Clowns - Put Car
Control Panel inside - Switched off.

1/12. Country Road



Set Stall up during Nord Seq.

1/13. County Side



See Back of 2 Kites
Chief Clerk + Hearce. -
They can't have lost them

See Kites in Blind of Hearce Stor.

Close door - See inside Co.

1/26

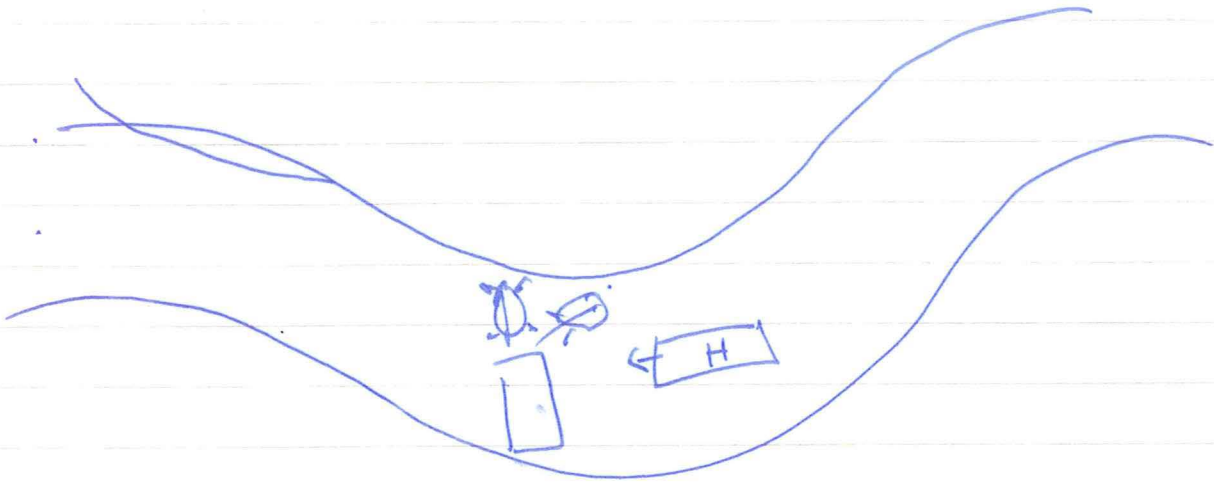
STAN.

Diadage A/B. to SHOW.

1/

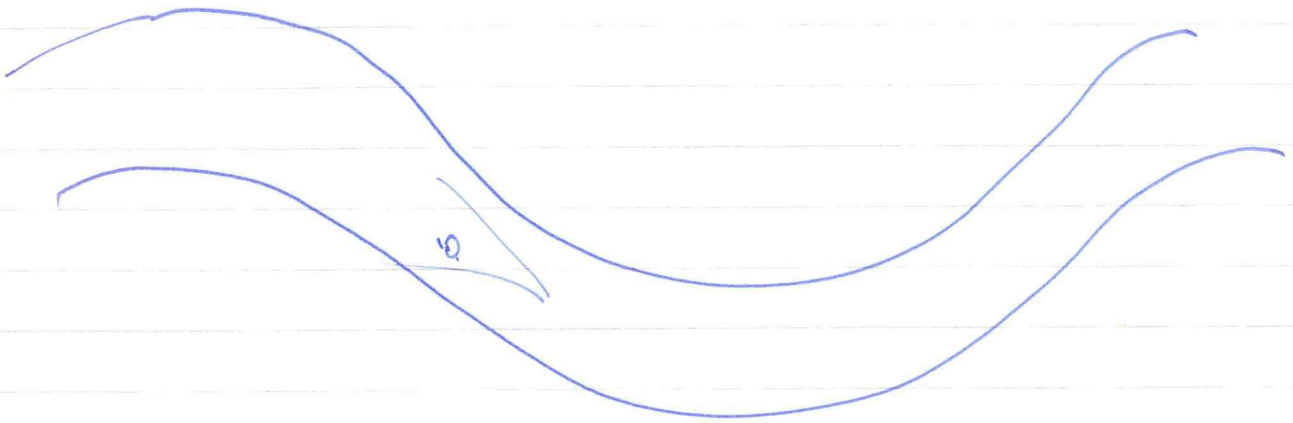
1/37

Stall Lady



Stall Lady turning ~~Shell~~ as
leave annes

4/51



Looking towards Circus - Explains in P13 (DUB)
Stall P13nd. Key to P13nd

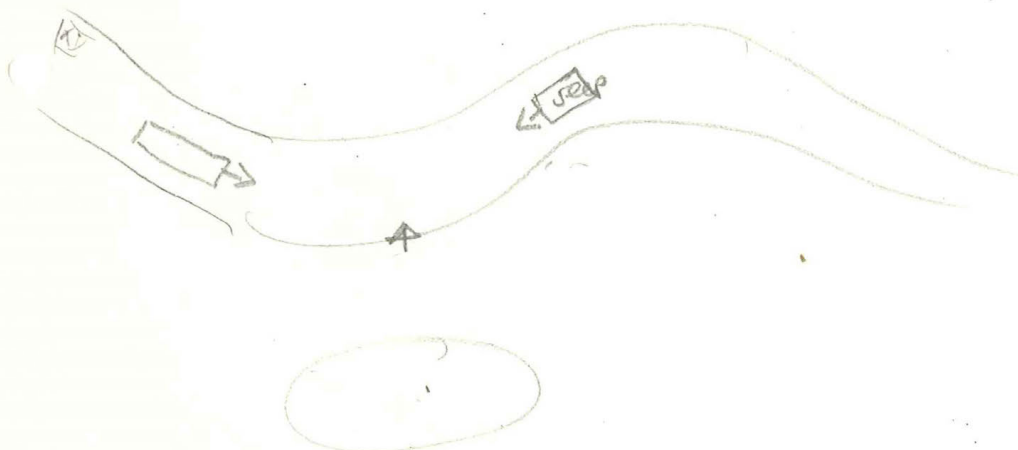
CH. clown
Below
MAGS
CAPT.

Jeep +
Hearse

24. EXT. COUNTRY ROAD. DAY.

1. /
CAM IN JEEP
2S (FROM REAR) MAGS/CAPT
SEE HEARSE IN B/G
PAN R WITH HEARSE
LET IT GO
(THE JEEP DRIVES
ALONG.
IT PASSES THE
HEARSE GOING
IN THE OTHER
DIRECTION.
CAPT RAISES HIS HAT IN RESPECT.
THE KITES ARE
IN THE SKY AHEAD
AS THE CLOWNS
LOOK OUT.
2. /
SIDE MOUNT
2S CHIEF CLOWN & CLOWN
THE PANEL IN
THE HEARSE IS
SWITCHED ON
AND WE BRIEFLY
HEAR THE KITES'
BLEEPING SOUNDS)
3. /
2 KITES (TRAVELLING AWAY
FROM CAMERA)
2ND UNIT

Continuity PHOTO JEEP Props



Running Down

- 4/36 -

*Ace
Deadbeat*

20. EXT. COUNTRY ROAD. DAY.

4.

L/A LS
ACE/DEADBEAT

/ (DEADBEAT AND ACE
RUNNING FULL OUT
ALONG THE ROAD)

RADIO
MIKES

ACE: You know what I really like
about you, Kingpin?

DEADBEAT: No.

ACE: You've stopped singing.

HEARSE in B/G.
clowns inside?
Medallion

- 4/42 -

Ace
Mags

(No Tardis Area)

24. EXT. COUNTRY ROAD. DAY.

5. OVER BROW OF HILL / (DEADBEAT AND ACE
LOOSE 2S DEADBEAT/ACE ARE RUNNING ALONG
IT.
THEN ACE STOPS
AND POINTS EXCITEDLY
AHEAD)

ACE: There's Mags.

6. LS MAGS /
(LOOKING TOWARDS PYLONS) (MAGS COMES
INTO VIEW)

7. 2S DEADBEAT/ACE /
(CALLING) Where's the Doctor?

8. MLS MAGS /
TRACK L TO 3S MAGS: (CALLING BACK) Back at
DEADBEAT/ACE/MAGS the Circus.

SEE HEARSE B/G

(SHE RUNS UP
TO THEM)

ACE: So you're on your own?

MAGS: (SHAKES HER HEAD) Not
exactly. Look.

(SHE POINTS
BEHIND HER)

NB - Note Relative Positions Deadbeat/Ace
to MATCH 4/25

EXT. COUNTRY ROAD (SC. 3 CRYSTAL BALL
INSERT)

4. EXT. THE HIPPY SITE. DAY.

(ACE AND DEADBEAT
COME OVER THE
BROW OF THE HILL
IN A CONTINUATION
OF THE SCENE IN
THE CRYSTAL BALL
IN SCENE 3.

THEY LOOK TIRED
AND BREATHLESS.

ACE LOOKS DOWN
INTO THE HOLLOW)

HIPPY SITE

ACE: We're there, Deadbeat. Come on.

9.

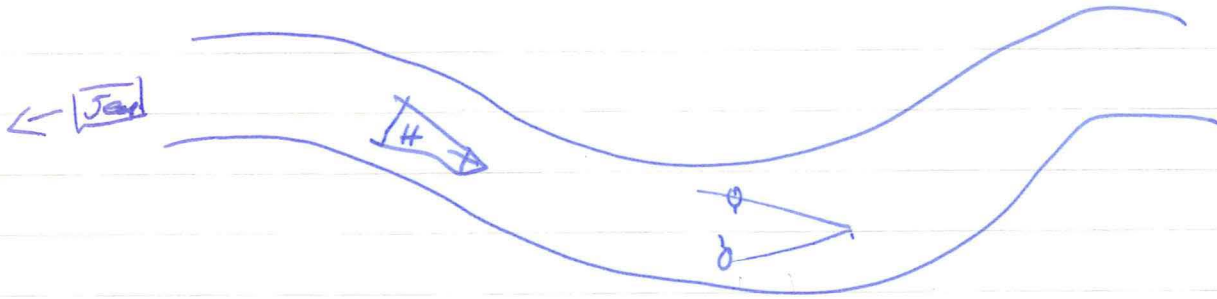
L/A ACE/DEADBEAT

(SHE STARTS TO
WALK DOWN TOWARDS
THE BUS.

THE BUS AWAITS
APPARENTLY
DESERTED)

Continuity MATCH with Hippy Site.
PHOTO

1/25. Country Road



Heane Starts Top of Hill —
V/Tight Lens — Dr + Ace Flgnd
Radio Mics. on Dr + Ace

HEARSE

ACE

Dead Beat

~~From Dardus end to~~
L to R

25. EXT. COUNTRY ROAD. DAY.

10.

LONG LENS
HEARSE ALONG ROAD

/
(FURTHER BACK DOWN
THE ROAD THE
HEARSE IS SPEEDING
ALONG AND GAINING
ON HER ALL THE TIME)

NB - ACE
DEADBEAT Position relative Distance
TO MATCH 4/24.

6

Ace wears Curry on Jacket - 4/44 -

Mags
Deadbeat
Ace

~~Hear's~~ Curry's
Remote Control (Ace)
Medallion (Complete)

26. EXT. COUNTRY ROAD.

(MAGS STANDS WITH
ACE AND DEADBEAT.

SHE POINTS TO
DEADBEAT'S MEDALLION.

11. _____ /
3S ACE/DEAD/MAGS

ALL LOOK GRAVE)

MAGS: That's what he's after.

DEADBEAT: I might have guessed.

ACE: So how do we get it to
the Doctor?

(AN AGONISED PAUSE.

LET ACE GO

THEN ACE HAS AN
IDEA)

Dumbo!

(THE OTHERS STARE
AT HER IN SURPRISE)

12. _____ /
LS ACE

No, not you two. Me.

(SHE PULLS THE REMOTE
CONTROL THAT
BELLBOY GAVE HER
FROM HER POCKET)

I've got an idea. Come on.

13. _____ /
2S DEAD/MAGS

(ACE STARTS TO
RUN THE WAY THEY
CAME AWAY FROM
THE HEARSE'S APPROACH)

14. LS ACE /
MAGS: Wrong way.

15. 2S DEAD/MAGS /
LET THEM GO L
ACE: Not for this. Come on,
Kingpin.

(THEY SPRINT OFF
DOWN THE ROAD)

TARDIS Set on Hillside?
Roadside stall set
Horse in field
No Karmy on Aces Jacket

Docow
Ace
Stall Lady

8A.EXT. ROADSIDE. DAY.

16. DEEP RAVINE / (THE SAME STYLE
H/A LANDSCAPE (LOCKED OFF) OF GLOOMY LANDSCAPE.
MIX TO
H/A TARDIS (LOCKED OFF) THE TARDIS MATERIALISES
ON THE SIDE OF A
WINDING COUNTRY LANE.

A MOMENT LATER
ACE AND THE DOCTOR
STEP OUT OF IT.

CRANE DOWN
TO
H/A 2S DOC/ACE
THEY LOOK AROUND
AT THE DESERTED
COUNTRYSIDE)

THE DOCTOR: So this is Segonax. Not quite
the green and pleasant land we were led to
expect. I've heard good reports of the
friendliness of its natives.

17. /
C/AWAY BLUE LAGOON
PAN L
ACE: I don't see this landing base,
Professor.

18. /
2S A/B
THE DOCTOR: Oh, I expect that's for
those not fortunate enough to possess
a Tardis.

(ACE GIVES HIM A
SCEPTICAL LOOK)

ACE: So now where?

19. (THE DOCTOR POINTS /
L/S ROADSIDE STALL AHEAD OF HIM UP
THE LANE)

20. /
2S DOC/ACE
LET THEM GO
THE DOCTOR: I'll ask for directions
over there. (cont ...)

Spot Set Complex
Home in Field.

Long Reeling Fruit + Knife - 1/20 -

Stallslady
Doctor
Ace.

8B. EXT. ROAD SIDE STALL

2 Chair + 1 Table

Sombrero

Meat Cleaver

Queso Melon

21.

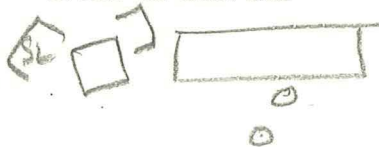
MLS STALLSLADY

Chopping board

(A LARGE TRUCULENT-
LOOKING LADY SITS
BY THE ROADSIDE
WITH HER STALL
BESIDE HER. IT
OFFERS FOR SALE
DISGUSTING FRUIT
OF VARIOUS FORMS.
AS WELL AS DRINKS
AND SNACKS.

22.

LOOSE 2S DOC/ACE



SHE WATCHES IMPASSIVELY
AS THE DOCTOR AND
ACE APPROACH)

23.

MS STALLSLADY

THE DOCTOR: (RAISING HIS HAT)
Good afternoon.

(NO RESPONSE)

24.

2S DOC/ACE

My name is The Doctor and this is
my friend, Ace.

25.

DEEP 3S
STALL/DOC/ACE

(PAUSE.

THE LADY TAKES
THEM IN)

STALLSLADY: What sort of costume do
you call that?

THE DOCTOR: I don't understand.

STALLSLADY: And her's is no better.
We don't want your type round here.

HOLD 3S

THE DOCTOR: And what type might that
be?

STANDS AND CROSSES

THEN

STALLSLADY: Weirdos. You can tell
them at a glance you know.

LET STALLSLADY GO R

26.

O/S 2S FAV ACE

- 20 -

10

ACE: (SOTTO VOCE) Friendly natives,
eh, Professor?

27.

O/S 2S FAV DOC

THE DOCTOR: Let us not be hasty.

28.

3S ACE/STALLS/DOC

(HE TURNS A
WINNING SMILE ON
THE STALLSLADY.

SHE SCOWLS BACK)

First impressions can be misleading.

LET HER GO

ACE: Yeah.

STALLSLADY BACK
(THEY BOTH REGISTER
THE DISGUSTING
LOOKING FRUIT AND
VEG)

HOLD ACE/DOC

Like with clowns?

THE DOCTOR: Precisely.

Small Street A/B
2 CHAIRS
Table

- 1/31 -

Doctor
Ace
Stalls lady

Long Reel Disgusted?
Nord's Bike ^{From} TARDI's End.
Large Spanner in Corner
Hamburger in Container on Bike
Stream.

15. EXT. ROADSIDE STALL. DAY.

29. NO EATING on Ace's Table /

CU FRUIT

PAN UP TO MCU ACE

30. Reframe Ace's Route Cart /

DEEP 3S DOC/ACE/STALLS b/g

(THE DOCTOR AND
ACE, WHO LOOKS
RATHER ILL,
HAVE FINISHED
THEIR FRUIT.

SMILING, THE DOCTOR
APPROACHES THE
STALLSLADY)



STALLSLADY: More?

31. MS DOCTOR

THE DOCTOR: Er no, thank you. It
was delicious but extremely
filling. (DOCTOR RISES). /

I am sure you will have gathered
by now, dear lady, that we sre
not the sort of hobbledehoy and
vagabonds you take such exception
to. Indeed, as I said before, I
am known as The Doctor. /

32. MS STALLSLADY

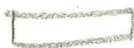
33. MS DOCTOR

STALLSLADY: (UNMOVED) Some people'll
call themselves anything. /

34. LS NORD & MOTORBIKE

THE DOCTOR: (UNDETERRED) Anyway,
be that as it may, we would
appreciate your help. / We are
looking for -

DUB
BACK
FIRE



(HIS VOICE IS
DROWNED BY THE
SOUND OF AN
APPROACHING
MOTORCYCLE. /

35. WIDE 3S DOC/ACE/STALLS

NORD INTO F/G R-L

IT IS NORD HURLING
DOWN THE LANE
TOWARDS THEM)

NORD THROUGH F/G
R-L

HOLD ACE TO F/G

STALLSLADY: (STANDS) Here comes
another one of you.

ACE: (UP & CROSSES) Look at
that ace bike, Professor.

(NORD IS ABOUT
TO SHOOT PAST
WHEN HIS BIKE
SPUTTERS AND
COMES TO A STOP
JUST BEYOND THE
STALL.

IN A RAGE HE GETS
OFF THE BIKE AND
GOES TO EXAMINE
THE ENGINE.

BEFORE THE DOCTOR
CAN STOP HER, ACE
HAS RUN UP TO HIM)

36.

TIGHT 2S NORD/ACE
MOTORBIKE F/G

Need a hand? I reckon it could be
a stuck valve./

NORD: (HARD AT WORK) Get lost.

ACE: It's a great bike.

NORD: Clear off. (PAUSE) Or I'll
get nasty. Very nasty.

ACE: (SHRUGS) Well, if you don't
want to save yourself some time then
it's up to you. (PAUSE) Course, it
could be a valve spring.

TRACK BACK WITH
ACE TO DEEP 2S
NORD/ACE

NORD: Scram!!! Or I'll do something
horrible to your ears.

ACE: Suit yourself. (AS SHE GOES)
And I hope your big end goes.

13

37. 2S DOC/STALLS
FAV STALLSLADY
- (ACE WITHDRAWS SOME
DISTANCE BUT STILL
WATCHES NORD WHO
IS SLIGHTLY
NETTLED BY HER
GAZE./
- THE STALLSLADY
MEANWHILE TURNS
TO THE DOCTOR)
- STALLSLADY: He'll be going there.
They all go there.
- THE DOCTOR: Go where?
38. O/S 2S FAV DOC
- STALLSLADY: The Psychic Circus.
All the riff-raff. Infernal
Extraterrestrials like him. Monopods
from Lelex. (PAUSE) Doctors. /
39. DEEP 2S NORD/ACE
(DOC'S POV)
- THE DOCTOR: I don't understand.
You're saying he's going to the
Circus? /
40. MS STALLSLADY
- STALLSLADY: Course. Anybody who's
up to no good goes there. / We locals
wouldn't touch it with a barge
pole. /
41. O/S 2S FAV DOC
42. 2S DOC/STALLS
LET HIM GO L
- THE DOCTOR: Is it far, this appalling
spectacle? /
- STALLSLADY: Miles and miles. Why
do you think he's got that noisy
monstrosity polluting the country-
side. (PAUSE) Here, you aren't
thinking of going there, are you?
43. DEEP GROUP SHOT
NORD F/G
- THE DOCTOR: No, no, the very idea.
Just a moment. Excuse me. /
- (HE STARTS MOVING
TOWARDS ACE)
- Ace, any chance of a lift do you
think?

ACE: Worth a try. He doesn't look after that bike you know. If he'd let me -

THE DOCTOR: Yes, yes, Ace, never mind. Let's just concentrate on getting to the Circus shall we?

(THEY START MOVING
TOWARDS NORD WHO
HAS FINISHED HIS
REPAIRS)

Excuse me, if you're going to the Circus, I wondered if you might give us a lift and - /

44. 3S FAV NORD

(NORD STANDING
UP, DWARFING
THE DOCTOR)

NORD: Do you want something really horrible doing to your nose?

THE DOCTOR: Not really. It's just that -

NORD: Nobody gets lifts from Nord the Vandal of the Roads.

THE DOCTOR: If you say so. /

45. TIGHT 3S FAV ACE

ACE: (RUSHING UP) Now listen, pugface, this here is The Doctor and you don't go telling him to -

46. LS NORD ON BIKE

(BUT NORD IS
ALREADY UP ON HIS
BIKE. NOW HE
DEPARTS WITH THE
MAXIMUM OF NOISE
AND SMOKE) /

| |
|-----------------------------|
| SMOKE FX FROM EXHAUST |
|-----------------------------|

47. 2S ACE/DOC
(STALLS IN B/G)

- 1/35 -

THE DOCTOR: We don't seem to be
getting very far. Literally.

(ACE, HER EYES
ON THE ROAD)

ACE: I bet he still hasn't fixed
that valve.

(A NOISE OF
BACKFIRING AHEAD.

SHE GRINS CONTENTEDLY)

2-28

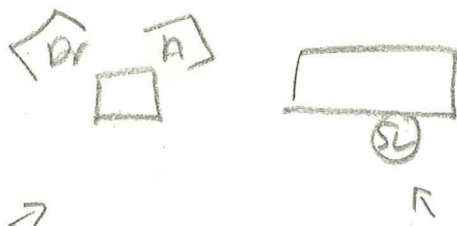
Fruit to Eat
Fruit Stall
Home in Field

- 1/26 -

Doctor
Ace
Stallslady

11. EXT. ROADSIDE STALL. DAY.

48. _____ / (THE DOCTOR AND
TIGHT 2S DR/ACE ACE ARE EATING
SOME OF THE
DISGUSTING FRUIT.



THE STALLSLADY
SITS AS BEFORE)

ACE: Yuk! Do we really have to eat
this muck?

THE DOCTOR: (QUIETLY) Elementary
diplomacy, my dear Ace. She apparently
thinks we are a pair of undesirable
intergalactic hippies. / We have to
convince her that we are nice, clean-
living people who eat lots of fresh
fruit and pay our way.

49. _____
DEEP 3S DR/ACE/STALLS
STALLS B/G

50. _____
O/S 2S FAV ACE

ACE: Paying good money for this muck
is daylight robbery. Do I have to
finish it?

51. _____
O/S 2S FAV DOC

THE DOCTOR: (SLIGHT HINT OF SADISM)
Every last bite. After all, we want
the charming lady to tell us how to
find this Circus, don't we?

52. _____
DEEP 3S DR/ACE/STALL
(STALLS F/G)

(THE DOCTOR TURNS
TO THE STALLSLADY
AND SMILES WINNINGLY)

Delicious, madam, quite delicious.

53. _____ /
MS STALLSLADY LOOKS AT HIM WITH
SOME SUSPICION)

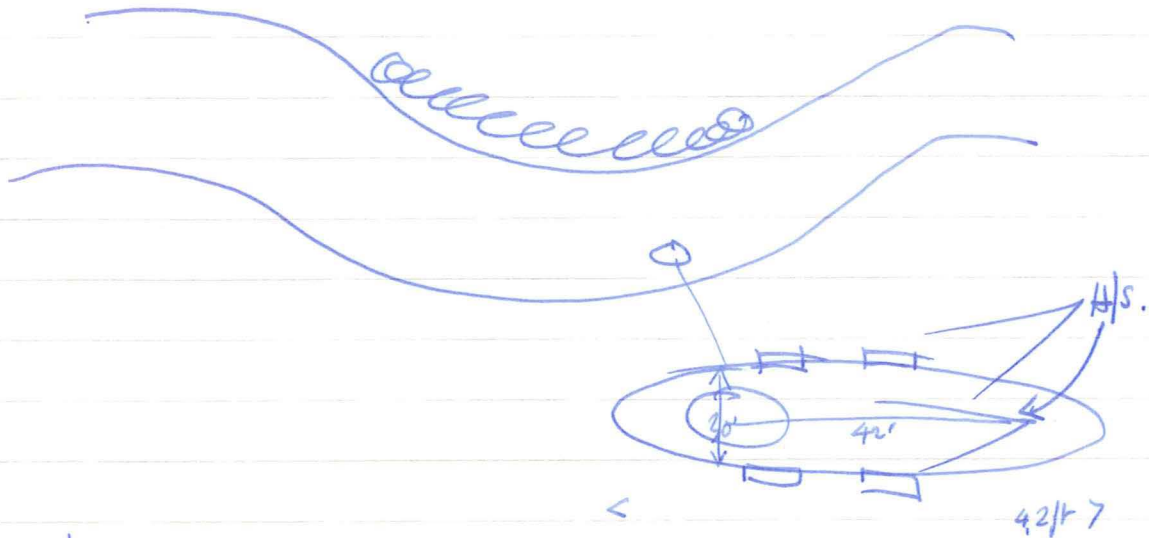
54. _____
O/S 2S FAV ACE

ACE: Bet she gets something decent
for tea when she gets home.

SUNDAY, 15TH MAY

LANDING BASE/COUNTRY ROAD/ROADSIDE STALL

1/5. LANDING BASE



H/S HOT - Elemae Crane down.

1/22. LANDING BASE

Simplified version - Whizzkid arrives.
Located qt Hot.

AB - Need to have Pocket for Sandbank on R Side

5. EXT. LANDING BASE. DAY.

55. _____ / (THE LANDING BASE
H/A LANDING BASE IS A GLIMMERING
TRACK IN CRANE DOWN TO EDGED SILVER DISC
L/A LANDING BASE IN THE MIDDLE
OF GLOOMY-LOOKING
OPEN COUNTRYSIDE.
56. _____ / SUDDENLY NORD
CU GAS JET MATERIALISES
IN THE MIDDLE OF
IT SITTING ON A
MOTORBIKE.
57. _____ /
L/A (LOCKED OFF) LANDING BASE NORD IS BIG AND
MIX TO BEEFY, HIS COSTUME
L/A (LOCKED OFF) NORD ON A CROSS BETWEEN
LANDING BASE A HELLS' ANGEL
AND A NORDIC
SUPER-HERO.
58. _____ /
MCU NORD ON THE HANDLEBARS
OF HIS BIKE ARE
TWO HUGE ANIMAL
HORNS. THE REST
IS DECORATED
WITH FUTURISTIC
HELLS' ANGEL TYPE
INSIGNIAS.
59. _____ /
L/A NORD & MOTORBIKE NORD RIDES OFF LANDING PAD.
HOLD ON TO TIGHT SHOT HE LOOKS ROUND
POCKET AT THE OPEN
COUNTRYSIDE JUST
BEYOND THE DISC.
- PAN UP TO
MCU NORD
WITH A LOOK OF
SATISFACTION HE
GETS OFF HIS BIKE
AND PULLS OUT A
HUGE AND DISGUSTING
SANDWICH FROM
INSIDE HIS JACKET.
- HE TAKES A HUGE
BITE FROM IT)

22. EXT. LANDING BASE. DAY.

60. _____ / (THE WHIZZKID
CU GAS JET MATERIALISES
ON THE BASE
IN EXACTLY
61. _____ / THE SAME WAY
CU 2 GAS JETS AS NORD.

HE IS BRIGHT
EYED, BESPECTACLED,
WITH GREASED
62. _____ / DOWN HAIR
L/A BASE (LOCKED OFF)

MIX IN WHIZZKID

HE RIDES A SHINY
BMX BIKE.

HE LOOKS ROUND
WIDE-EYED)

WHIZZKID: Wow!

/ LOOKING FROM TOP OF THE HILL ON SKINNERS ROAD/

12. EXT. COUNTRY ROAD. DAY.

63.

L/S NORD & MOTORBIKE

/

(NORD HAS NOW
LEFT THE LAUNCHING
PAD AND IS DRIVING
ALONG THE ROAD /

64.

MS NORD

EATING HIS DISGUSTING
SANDWICH WITH ONE
HAND.

FROM TRACKING VEHICLE
OR MOUNT ON
MOTORCYCLE

WHEN HE'S HAD
ENOUGH. HE CHUCKS
THE REST AWAY.

AS HE DOES SO
HIS BIKE STARTS
TO MAKE UNHEALTHY
NOISES)

3 CLOWNS & CHIEF CLOWN

26. EXT. ROADSIDE STALL. DAY.

65. _____ / (THE STALL LADY
2 KITES FACING IS STILL AT
R-L (2ND UNIT) HER POST.
- PAN DOWN TO HEARSE
TRAVELLING R-L
- BELLBOY APPEARS
WALKING VERY
SLOWLY TOWARDS
HER FROM THE
DIRECTION IN
WHICH THE DOCTOR
AND THE OTHERS
HAVE SET OFF
PREVIOUSLY.
66. _____ / KITES FOLLOW
MLS BELLBOY (HEARSE B/G) BEHIND HIM) /
PAN L TO 2S STALLS/BELL
LET HIM FALL
- BELLBOY: Excuse me -
- (HE FALLS
EXHAUSTED.
67. _____ THE STALLSLADY
L/A LET BELLBOY LOOKS DOWN) /
FALL IN
- HEARSE WHEELS INTO
B/G
- STALLSLADY: You can't lie there,
you know.
- (THE HEARSE IS
HEARD SPEEDING
UP THE ROAD.
BELLBOY LIFTS
UP HIS HEAD TO
SEE IT)
- BELLBOY: At last.

(THE HEARSE DRAWS
UP SWIFTLY AND
THE BLACK CLAD
CLOWNS GET OUT.

THEY GO TO
BELLBOY AND
PULL HIM UP
ROUGHLY.

THE STALLSLADY
WATCHES
DISPASSIONATELY)

HOLD TO TIGHT 2S
BELLBOY/CHIEF CLOWN

LET BELLBOY GO R
(DRAGGED)

(BELLBOY IS
BEING PULLED
TOWARDS THE
HEARSE. THE
CHIEF CLOWN
SPEAKS:)

CHIEF CLOWN: Where's the girl?

BELLBOY: She'll have reached there
by now.

CHIEF CLOWN: If she has, she'll regret
it.

68.

DEEP 3S
2 CLOWNS F/G
STALLSLADY B/G

(THEY PULL HIM
INTO THE HEARSE) /

STALLSLADY Is there no end to
you weirdos.

37. EXT. ROADSIDE. STALL. DAY.

69. _____ / (DOWN THE ROAD
MLS WHIZZKID COMES THE WHIZZKID
(OVERBROW OF HILL) ON HIS BMX BIKE.
FRUITSTALL F/G

THE STALLSLADY
VISIBLY MELTS
AT THE SIGHT)

70. _____ /
MS STALLSLADY
HOLD TO 2S
WHIZZKID: (STOPPING) Hi.

STALLSLADY: Hello, young man. Just
arrived from the Landing Port?

WHIZZKID: That's right.

71. _____ /
MS STALLSLADY
STALLSLADY: You've no idea what a
relief it is to see a nice, clean,
respectable boy like you after the
riff-raff I usually deal with. Can
I help you at all?

72. _____ /
MLS WHIZZKID
WHIZZKID: Yes, please. (PAUSE) Can you
tell me the way to the Psychic Circus?

73. _____ /
MLS STALLSLADY
(THE STALLSLADY'S FACE
FALLS)

(24)

21. EXT. COUNTRY LANE. DAY.

74. _____ /
DEEP 2S HEARSE/MAGS F/G (THE STALLSLADY
FROM EPISODE ONE
(REMEMBER HER?)
IS PULLING A CART
WITH HORRIBLE
LOOKING VEGETABLES
ROUND A CORNER. /
75. _____ /
MLS STALLSLADY &
HORSE & CART
LET MAGS IN
FROM L
MAGS RUNS ROUND
THE CORNER AND
NEARLY COLLIDES
WITH HER. SHE
PULLS OUT OF
THE WAY JUST IN
TIME)
76. _____ /
L/A HORSE & CART
MAGS THROUGH
(OR OVER) MAGS: Sorry about that.
- (SHE RUSHES ON.
- THE STALLSLADY
TURNS TO WATCH
HER GO. AS SHE
DOES SO SHE SWINGS
HER CART TO BLOCK
THE ROAD)
77. _____ /
MS STALLSLADY
STALLSLADY: Hippy weirdos! (cont ...)
78. _____ / (AT THAT MOMENT
L/A HORSE & CART A/B
INCLUDE HEARSE
THE CHIEF CLOWN'S
HEARSE COMES ROUND
THE CORNER.

IT SCREECHES TO A HALT
TO AVOID THE CART.

STARTLED BY THE
NOISE THE STALLSLADY'S HORSE REARS UP
AND ALMOST UPSETS HER
CART.

SHE WATCHES INDIGNANTLY
AS THE CLOWN ROBOTS
AND CHIEF CLOWN ALL
BUNDLE OUT OF THE CAR

STALLSLADY: (cont) Circus riff-
raff. You don't own this planet
you know.

(THE CLOWNS WAIT
FRUSTRATED)

51. EXT. COUNTRY LANE. DUSK.

79. _____ / (THE STALLSLADY
LS HORSE & CART IS PULLING HER
CART ALONG LOADED
WITH VEGETABLES.

SHE STOPS AND
HEARS IN THE
DISTANCE THE

80. _____ / EXPLOSIONS)
MS STALLSLADY

STALLSLADY: (SHAKING HER HEAD) It's
what I've always said. No consideration
for those of us who have to live here.

(SHE WHEELS HER
CART ALONG)

RADIO MIKES

25. EXT. ROAD. DAY

81. _____ /
TIGHT 2S DR/ACE
HOLD ON LONG LENS
THE DOCTOR AND
ACE ARE TOILING
UP THE ROAD.

ACE: Nothing like a nice walk in the country.

THE DOCTOR: It could be worse Ace, you could
be carrying a heavy rucksack.

ACE: About my rucksack.

THE DOCTOR: Look out!

82. ----- /
HEARSE TRAVELLING L-R
THE HEARSE COMES
WHIZZING ALONG THE
ROAD.

THE ROAD IS NARROW
AND THE HEARSE
SHOWS NO SIGN OF
STOPPING. /

83. _____ /
TIGHT 2S DR/ACE
SEE HEARSE IN B/G
SOFT FOCUS
HOLD TO F/G
THE DOCTOR AND ACE
HAVE TO THROW
THEMSELVES ON TO
THE SIDE OF THE
ROAD TO AVOID
BEING RUN OVER.

THE HEARSE
SPEEDS ON.

LET HEARSE GO R
ACE AND THE
DOCTOR PICK
THEMSELVES UP
WEARILY AND DUST
DOWN THEIR CLOTHES.

THE DOCTOR TURNS
TO WATCH THE
HEARSE SPEED ON)

84. _____ /
MS DOCTOR
THE DOCTOR: They seem in rather a hurry.

85. _____ /
MS ACE
HOLD TO 2S ACE/DR

/ 2ND UNIT KITE SHOTS SEE SHOT LIST/

9. EXT. COUNTRYSIDE. DAY.

| | | |
|-----|-----------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 86. | <u>/ TOP OF THE ROAD/</u> | / |
| | L/A ROAD & TERRAIN HEARSE IN FROM R. PAN L WITH HEARSE AND ELEVATE | (A BLACK HEARSE- LIKE THIRTIES LIMOUSINE EMERGES FROM SOME WOODLAND. THE CAR STOPS. OUT OF IT STEP A FIGURE DRESSED IN AN UNDERTAKER'S BLACK SUIT AND HAT. HE WEARS A MEDALLION ROUND HIS NECK BASED ON THE EYE- LIKE SYMBOL THAT DECORATES THE KITES. BUT HIS FACE IS THAT OF A WHITE- FACED CLOWN, CRUEL AND IMPASSIVE. (HE IS IN FACT THE CHIEF CLOWN THOUGH WE DON'T KNOW THIS YET). THE EFFECT AMID THE GREEN IS VERY SINISTER. HE POINTS UP AT THE SKY. / SOME OF THE KITES FLUTTER THERE. INSIDE THE CAR A SIMILARLY DRESSED CLOWN IN THE DRIVER'S SEAT PRESSES SOMETHING ON A FRONT CONTROL PANEL. FROM THE PANEL EMERGES A SHRILL BLEEPING SOUND. |
| | TIGHTEN TO MS | |
| | CHIEF CLOWN THROUGH WINDOW | |
| | PAN UP WITH HIM TO MS CHIEF CLOWN | |
| 87. | <u>C/AWAY KITES (2ND UNIT)</u> | / |
| 88. | <u>MS A/B LET HIM GO L</u> | / |
| 89. | <u>L/A CLOWN IN CAR TIGHTEN TO CONTROL PANEL</u> | / |
| 90. | <u>C/AWAY KITES (2ND UNIT)</u> | / |
| | | THE KITES MOVE OFF ACROSS THE SKY. |

| | | | |
|-----|----------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|---|
| 91. | | THE BLEEPING CHANGES IN FREQUENCY AS THEY MOVE. | / |
| | M/S A/B LET HIM GO R | | |
| 92. | | SATISFIED, THE CHIEF CLOWN GIVES A CRUEL SMILE AND SIGNALS TO THE DRIVER TO SWITCH OFF THE CONTROL PANEL. | / |
| | O/S CLOWN SEE CONTROL PANEL HOLD TO O/S 2S CHIEF CLOWN/ CLOWN | THE BLEEPING STOPS. THE CLOWN GETS BACK IN THE CAR AND DRIVE OFF IN THE DIRECTION THE KITES HAVE GONE) | |
| 93. | | | / |
| | L/A HEARSE LET IT GO L | | |

HIGH SHOT LOOKING TOWARDS PYLONS
FROM BANK NEXT TO MUD FLATS

16. EXT. COUNTRYSIDE. DAY.

94. _____ / (BELLBOY IS WALKING
H/A L/S BELLBOY OSTENTATIOUSLY
SLOW Z/I TO THROUGH OPEN COUNTRY.
MLS BELLBOY

HE LOOKS UP. THE
KITES ARE FOLLOWING)

95. _____ / BELLBOY: (CALLING UP TO THEM) Come
2 KITES 2ND UNIT on over here. It's me, Bellboy!
That's who you're looking for isn't
it?

/BLUE LAGOON LOC/

7. EXT. COUNTRYSIDE. DAY.

96.

L/A 2S. FLOWER/BELL
(LET THEM GO L)

/ (A FIELD IN THE
COUNTRY. A GLOOMY,
SUBDUED FEEL TO
THE LANDSCAPE AS
IN (8).

97.

H/A L/S FLOWER/BELL

/ FROM BEHIND A
BUSH AT ONE EDGE
TWO FIGURES APPEAR.
THEY CROSS OPEN LAND.
THEY ARE DRESSED
IN TATTERED HIPPI-
STYLE GEAR. THE
MALE, BELLBOY, IS
MID-TWENTIES, HIS
COMPANION, FLOWERCHILD,
SLIGHTLY YOUNGER.

THEY ARE CLEARLY
FRIGHTENED OF
SOMETHING. THEY
LOOK AROUND NERVOUSLY
THEN START TO RUN
ACROSS THE FIELD.

BELLBOY STUMBLES.
FLOWERCHILD COMES
BACK TO HELP HIM.
HE STAYS SLUMPED
ON THE GROUND FULL
OF DESPAIR)

98.

MS BELL
HOLD TO TIGHT 2S
BELL/FLOWERCHILD

/ FLOWERCHILD: (KNEELING BY HIM) Come
on. We can't give up now.

BELLBOY: (WEARILY) They'll catch us.
I know it. And drag us back to the
Circus.

FLOWERCHILD: Bellboy, please. You
promised. You know, it's down to us
now. We're the only ones left to
fight.

99. /ROAD LOCATION (18.05)/

L/S ROAD
PAN L WITH BELL/FLOWER

BELLBOY: Flowerchild look!

100. / SANDPILE LOC/

L/A 2S BELL/FLOWER
PAN UP TO KITES
IN SKY

(HE POINTS UP
INTO THE SKY. A
COUPLE OF BRIGHTLY
COLOURED KITES
FLY THERE. THEY
CARRY A DISTINCTIVE
EYE-LIKE SYMBOL.

BOTH STARE AT
THEM IN HORROR. /

101.

2S A/B
LET THEM FALL INTO F/G

BELLBOY MAKES AN
EFFORT AND GETS
TO HIS FEET AND
LOOKS UP WISTFULLY
AT THE SKY)

Your kites, your beautiful kites.

FLOWERCHILD: We mustn't think of
that now. Come on.

LET THEM GO

(AND THE TWO OF
THEM START FURTIVELY
AGAIN ACROSS THE
FIELD.

ABOVE THEM THE
KITES FLUTTER)

/BLUE LAGOON LOC/

10. EXT. COUNTRY ROAD.

102.

H/A L/S BELL/FLOWER

/ (BELLBOY AND
FLOWERCHILD STAND
BY THE SIDE OF
THE ROAD. BOTH
LOOK GRAVE)

103.

TIGHT 2S BELL/FLOWER

FLOWERCHILD: There's no choice.

BELLBOY: (NODDING) The kites will
keep on tracking us.

FLOWERCHILD: One of us must get there.

BELLBOY: And the other one?

(FLOWERCHILD SHRUGS
UNABLE TO SPEAK.
SHE KISSES BELLBOY.
IMPULSIVELY SHE
REMOVES A DISTINCTIVE
EARRING OF A SHARP-
EDGED ANGULAR DESIGN.

A MATCHING EARRING
REMAINS ON HER
OTHER EAR)

FLOWERCHILD: I want you to have this.

BELLBOY: (MOVED, TAKING IT) I'll
wait here a while. Then take the long
route. That should draw them after me.

FLOWERCHILD: No silly risks now.

BELLBOY: (URGENTLY) Go on. (cont ...)

LET FLOWERCHILD GO R

(FLOWERCHILD RELUCTANTLY
TURNS AWAY AND STARTS
TO WALK UP THE LANE.

104. /ROAD LOCATION/

THEN TO RUN. /

L/A EARTH MOUNDS
TRACK L
WITH BELLBOY

BELLBOY WATCHES
HER GO.

THE SKY IS EMPTY
OF KITES)

105. /
C/AWAY EMPTY SKY

BELLBOY: (cont) (SOFTLY) Come on
kites. Find me.

106. /
H/A BELLBOY

13. EXT. COUNTRYSIDE. DAY.

107.

L/A KITES

PAN CLOWN

TO

MLS CHIEF CLOWN

/ (THE HEARSE IS
PARKED AT THE
SIDE OF THE FIELD
WHERE WE FIRST
SAW BELLBOY AND
FLOWERCHILD.

THE CHIEF CLOWN
STANDS OUTSIDE
LOOKING UP AT
THE SKY. THE
OTHER CLOWN IS
INSIDE AT THE
CONTROL PANEL.

THE KITES STAY
OBSTINATELY OVERHEAD
GIVING OUT THEIR
BLEEPING SOUND)

TRACK R
WITH CHIEF CLOWN

HOLD TO TIGHT SHOT
CONTROL PANEL

CHIEF CLOWN: We can't have lost them.
(cont ...)

(THE CHIEF CLOWN
STRIDES ANGRILY
BACK TO THE HEARSE
AND PUNCHES
FURIOUSLY AT THE
CONTROL PANEL. /

108.

MCU CHIEF CLOWN

HE LOOKS OUT AGAIN.

109.

C/AWAY 2 KITES/THEN
EXIT L

THE KITES HAVE
STARTED TO MOVE
AWAY IN THE
DIRECTION WE SAW
THE REFUGEES TAKE.

THE BLEEPING GROWS
FAINTER AS THE
KITES MOVE OFF. /

110.

MCU A/B

THE CLOWN GIVES
HIS CRUEL SMILE)

- 1/29 -

CHIEF CLOWN: (cont) I thought not.

LET CAR GO

(HE ENTERS THE
CAR AND THEY
DRIVE OFF AFTER
THE KITES)

/BLUE LAGOON LOC/

7. EXT. COUNTRYSIDE. DAY.

111.

L/A 2S. FLOWER/BELL
(LET THEM GO L)

(A FIELD IN THE
COUNTRY. A GLOOMY,
SUBDUED FEEL TO
THE LANDSCAPE AS
IN (8).

112.

H/A L/S FLOWER/BELL

FROM BEHIND A
BUSH AT ONE EDGE
TWO FIGURES APPEAR.
THEY CROSS OPEN LAND.
THEY ARE DRESSED
IN TATTERED HIPPI-
STYLE GEAR. THE
MALE, BELLBOY, IS
MID-TWENTIES, HIS
COMPANION, FLOWERCHILD,
SLIGHTLY YOUNGER.

THEY ARE CLEARLY
FRIGHTENED OF
SOMETHING. THEY
LOOK AROUND NERVOUSLY
THEN START TO RUN
ACROSS THE FIELD.

BELLBOY STUMBLES.
FLOWERCHILD COMES
BACK TO HELP HIM.
HE STAYS SLUMPED
ON THE GROUND FULL
OF DESPAIR)

113.

MS BELL
HOLD TO TIGHT 2S
BELL/FLOWERCHILD

FLOWERCHILD: (KNEELING BY HIM) Come
on. We can't give up now.

BELLBOY: (WEARILY) They'll catch us.
I know it. And drag us back to the
Circus.

FLOWERCHILD: Bellboy, please. You
promised. You know, it's down to us
now. We're the only ones left to
fight.

114. / ROAD LOCATION (18.05) /

L/S ROAD
PAN L WITH BELL/FLOWER

BELLBOY: Flowerchild look!

115. / SANDPILE LOC /

L/A 2S BELL/FLOWER
PAN UP TO KITES
IN SKY

(HE POINTS UP
INTO THE SKY. A
COUPLE OF BRIGHTLY
COLOURED KITES
FLY THERE. THEY
CARRY A DISTINCTIVE
EYE-LIKE SYMBOL.

116.

2S A/B
LET THEM FALL INTO F/G

BOTH STARE AT
THEM IN HORROR. /

BELLBOY MAKES AN
EFFORT AND GETS
TO HIS FEET AND
LOOKS UP WISTFULLY
AT THE SKY)

Your kites, your beautiful kites.

FLOWERCHILD: We mustn't think of
that now. Come on.

LET THEM GO

(AND THE TWO OF
THEM START FURTIVELY
AGAIN ACROSS THE
FIELD.

ABOVE THEM THE
KITES FLUTTER)

SATURDAY, 14TH MAY 1988

LOCATION: Skinner's Road
Warmwell Quarry

CONTACT: Mr.
Mr.

DIRECTIONS: See Map

PARKING: At unit base

UNIT CALL: Ready to shoot at ^{14.00}08.30 (Breakfast from ^{13.00}07.30)

TO SHOOT:

- | | | | |
|------|------|---------------------------------------------------------------------------------------------------|-------------------------------------------------|
| loc1 | 1. ① | <u>1/24 COUNTRY ROAD</u> Jeep passes hearse. Clowns control kites. | CAP/MAGS in jeep CHIEF CLOWN Clown driver |
| loc1 | 2. | <u>4/33 HEARSE (interior)</u> They are driving back to circus. | ACE DEADBEAT MAGS |
| loc1 | 3. ② | <u>4/20 COUNTRY ROAD</u> Deadbeat & Ace run down road. | ACE DEADBEAT |
| | 4. ③ | <u>4/24 COUNTRY ROAD</u> Ace & Deadbeat meet Mags | ACE DEADBEAT MAGS |
| | 5. ④ | <u>4/25 COUNTRY ROAD</u> Hearse driving along. | Hearse |
| | 6. ⑤ | <u>4/26 COUNTRY ROAD</u> Ace, Deadbeat & Mags race off to robot head area. | ACE DEADBEAT MAGS |
| | 7. ⑥ | <u>1/8 ROADSIDE STALL</u> Tardis arrives. Stallslady is asked for directions. | DOCTOR ACE STALLSLADY |
| | 8. ⑦ | <u>1/15 ROADSIDE STALL</u> Nord arrives, his bike breaks down & he's rude. He drives off. | DOCTOR ACE STALLSLADY NORD |
| | 9. ⑧ | <u>1/11 ROADSIDE STALL</u> Doctor & Ace eat fruit from stall. Doctor uses charm on stallslady. | DOCTOR ACE STALLSLADY |

Slicing Fruit

SUNDAY, 15TH MAY 1988

LOCATION: Skinner's Road
Warmwell Quarry

CONTACT: Mr.
Mr.

DIRECTIONS: See Map

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from
07.30)

TO SHOOT:

- | | | |
|----|----------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------|
| 1. | <u>1/5 LANDING BASE</u> Nord materialises at base. | NORD |
| 2. | <u>1/22 LANDING BASE</u> Whizzkid materialises. | WHIZZKID |
| 3. | <u>1/12 COUNTRY ROAD</u> <i>STRIKE AS MUCH AS POSS + MAKE FOR ROADSIDE STALL.</i> Nord drives along - his bike makes unhealthy noises. | NORD |
| 4. | <u>1/26 ROADSIDE STALL</u> Bellboy collapses by stallslady. Clowns arrive & drag him away. | STALLSLADY BELLBOY CHIEF CLOWN Clown driver |
| 5. | <u>1/37 ROADSIDE STALL</u> Whizzkid asks stallslady for directions. | WHIZZKID STALLSLADY |
| 6. | <u>4/21 COUNTRY LANE</u> Mags runs past stallslady She blocks road & hearse is blocked. | MAGS STALLSLADY CHIEF CLOWN 2 Clowns |
| 7. | <u>4/51 COUNTRY LANE</u> Stallslady comments on circus explosions. | STALLSLADY |
| 8. | <u>1/25 COUNTRY ROAD</u> Doctor & Ace leap out of path of hearse. | DOCTOR ACE |

SUNDAY, 15TH MAY 1988

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- | | | |
|----|-----------------------------------------------------------------------------------------------------------------------------|-----------------------------|
| 9. | <u>1/9 COUNTRYSIDE</u> ✓ Hearse stops. Clowns point to kites then follows them. N.B. Kites shot by 2nd unit | CHIEF CLOWN Clown driver |
|----|-----------------------------------------------------------------------------------------------------------------------------|-----------------------------|
-
- | | | |
|-----|--------------------------------------------------------------------------|----------------------------------------------------------------|
| 10. | <u>1/16 COUNTRYSIDE</u> - Bellboy attracts kites. They follow him. | BELLBOY <i>(Kites 2nd unit) Do Kites as well incase</i> |
|-----|--------------------------------------------------------------------------|----------------------------------------------------------------|
-
- | | | |
|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| 11. | <u>1/7 COUNTRYSIDE</u> (split locn) ✓ (a) see no. 14. Flowerchild & Bellboy running. They continue on followed by kites. N.B. Kites shot by 2nd unit (c) | BELLBOY FLOWERCHILD |
|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
-
- | | | |
|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| 12. | <u>1/10 COUNTRY ROAD</u> (split locn - Blue Lagoon) Flowerchild & Bellboy part - Flowerchild gives earring. (Blue Lagoon shot 18/5/88) | BELLBOY FLOWERCHILD |
|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
-
- | | | |
|-----|---------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
| 13. | <u>1/13 COUNTRYSIDE</u> Clowns have lost the hippies but kites move on & they follow. | CHIEF CLOWN Clown driver <i>Heane kites in sky 2 Kites Ahead of CAR.</i> |
|-----|---------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
-
- | | | |
|-----|------------------------------------------------------------|------------------------|
| 14. | <u>1/7 COUNTRYSIDE</u> (sandpile) (b) 2nd half of scene | BELLBOY FLOWERCHILD |
|-----|------------------------------------------------------------|------------------------|
-

MONDAY, 16TH MAY

LOCATION: The Circus Site
Warmwell Quarry

CONTACT: Mr.
Mr.

DIRECTIONS: See Map

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

- | | | |
|-----|---------------------------------------------------------------------------------------------------|----------------------------------------|
| 1. | <u>1/39 CIRCUS SITE</u> Doctor & Ace arrive at circus. | DOCTOR ACE Tumbling Clown |
| 2. | <u>1/36 CIRCUS SITE</u> Captain & Mags arrive. | CAPTAIN MAGS Tumbling Clown |
| 3. | <u>1/29 CIRCUS SITE</u> Nord asks clown for directions. | NORD Tumbling Clown |
| 4. | <u>1/41 CIRCUS SITE</u> Doctor & Ace walk towards tent. | DOCTOR ACE |
| 5. | <u>1/45 CIRCUS SITE</u> Doctor hears laughter. Ace hears screams. | DOCTOR ACE |
| 6. | <u>1/47 CIRCUS SITE</u> Doctor moves to tent. Ace listens to screams | DOCTOR ACE |
| 7. | <u>1/49 CIRCUS SITE</u> Doctor & Ace decide whether to enter. Chief Clown welcomes them. | DOCTOR ACE CHIEF CLOWN |
| 8. | <u>1/31 CIRCUS SITE</u> Bellboy & clowns arrive. | BELLBOY CHIEF CLOWN Clown driver |
| 9. | <u>1/33 CIRCUS SITE</u> Bellboy bundled out of hearse. | BELLBOY CHIEF CLOWN Clown driver |
| 9A. | <u>3/43 CIRCUS SITE</u> Ace & Deadbeat try to escape on Nord's bike but it's broken. | ACE DEADBEAT |

MONDAY, 16TH MAY Contd.

- | | | |
|-----|---------------------------------------------------------------------------------------------|-----------------------------------------------|
| 10. | <u>2/1 CIRCUS SITE</u> Chief Clown waits. Ace & Doctor walk towards tent. | DOCTOR ACE CHIEF CLOWN |
| 11. | <u>2/3 CIRCUS SITE</u> Ace insists she heard screams. They enter. | DOCTOR ACE |
| 12. | <u>2/5 CIRCUS SITE</u> Hearse arrives. Clowns carry Bus Conductor to tent. | 2 Clowns broken Bus Conductor |
| 13. | <u>4/50 CIRCUS SITE</u> - <i>VESTIBULE. -</i> Circus tent on fire. <i>Doctor (Felix)</i> | <i>- Wood for inside. FX</i> <i>Doctor</i> |
| 14. | <u>4/18 CIRCUS SITE</u> Mags runs from tent. Clowns follow in hearse. | MAGS CHIEF CLOWN 2 clowns |
| 15. | <u>4/35 CIRCUS SITE</u> Hearse arrives at tent. They run towards circus. | ACE MAGS DEADBEAT |
| 16. | <u>4/2 CIRCUS SITE</u> Tent lit up, we hear music etc. | - |
| 17. | <u>4/52 CIRCUS SITE</u> <i>- model only.</i> Survivors watch burning tent. | DOCTOR ACE MAGS DEADBEAT |
| 18. | <u>1/4 (Tardis screen shots)</u> (a) juggler shot (b) tent shot | Tumbling Clown |

TUESDAY, 17TH MAY

LOCATION: Golden Pond
Warmwell Quarry

CONTACT: Mr.
Mr.

DIRECTIONS: See Map

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

- | | | |
|----|------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------|
| 1. | <u>1/14 HIPPY SITE</u> Flowerchild arrives. She smiles at something we do not see. | FLOWERCHILD |
| 2. | <u>1/17 HIPPY SITE</u> Flowerchild at bus searches for box. She is grabbed by metal hand. | FLOWERCHILD BUS CONDUCTOR |
| 3. | <u>1/20 HIPPY SITE</u> Flowerchild's body dragged off. <u>Earring falls off.</u> | FLOWERCHILD BUS CONDUCTOR |
| 4. | <u>1/28 HIPPY SITE</u> Doctor & Ace arrive. Captain & Mags already there. | DOCTOR ACE CAPTAIN MAGS |
| 5. | <u>1/30 HIPPY SITE</u> They all examine bus. Conductor attacks Captain & Doctor. | DOCTOR ACE CAPTAIN MAGS BUS CONDUCTOR |
| 6. | <u>1/32 HIPPY SITE</u> Conductor attacks Captain who sends it after Doctor. Doctor confuses it, it blows itself up. | DOCTOR ACE CAPTAIN MAGS BUS CONDUCTOR |
| 7. | <u>1/34 HIPPY SITE</u> Doctor & Ace lost their lift. Ace finds earring. They move on. | DOCTOR ACE Jeep (Cap/Mags) |

TUESDAY, 17TH MAY Contd.

- | | | |
|-----|-----------------------------------------------------------------------------------------------------------------------------------|----------------------------------------|
| 8. | <u>4/15 HIPPY SITE</u> Ace losing to Conductor. Deadbeat regains senses & helps Ace deactivate robot - it explodes. | ACE DEADBEAT BUS CONDUCTOR |
| 9. | <u>4/4 HIPPY SITE</u> Ace & Deadbeat arrive at bus. | ACE DEADBEAT |
| 10. | <u>4/8 HIPPY SITE</u> Deadbeat lingers. Ace finds metal box. Conductor stirs to life. | ACE DEADBEAT BUS CONDUCTOR |
| 11. | <u>4/11 HIPPY SITE</u> Ace tries to open box. Bus conductor grabs Ace. Deadbeat mesmerized. Ace drops remote control. | ACE DEADBEAT BUS CONDUCTOR |
| 12. | <u>1/27 HIPPY SITE</u> Flowerchild clearly dead. | FLOWERCHILD |
| 13. | <u>3/32 HIPPY SITE</u> Clowns return Conductor. | BUS CONDUCTOR 2 Clowns <i>Hkene</i> |
| 14. | <u>3/44 HIPPY SITE</u> Bus Conductor at wheel of bus. | BUS CONDUCTOR |

WEDNESDAY, 18TH MAY

LOCATION: The Blue Lagoon
Warmwell Quarry

CONTACT: Mr.
Mr.

DIRECTIONS: See Map

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

| | | |
|----|-------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------|
| 1. | <u>1/19 CLEARING</u> Captain & Mags excavating robot. Sense arrival of Doctor & Ace introductions. Robot asks to be released. | DOCTOR ACE CAPTAIN MAGS ROBOT HEAD |
|----|-------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------|

Jeep.

| | | |
|----|-------------------------------------------------------------------------------------------------------------------|------------------------------------------------|
| 2. | <u>1/21 CLEARING</u> Captain boring. Mags & Ace continue excavation. Robot attacks them. Ace smashes it. | DOCTOR ACE CAPTAIN MAGS ROBOT HEAD |
|----|-------------------------------------------------------------------------------------------------------------------|------------------------------------------------|

*leg of table & Mags
tea thing & p
spade*

| | | |
|----|------------------------------------------------------------------------------------|----------------------------------|
| 3. | <u>1/23 CLEARING</u> doctor & Ace watch Captain & Mags drive off. They walk. | DOCTOR ACE CAPTAIN MAGS |
|----|------------------------------------------------------------------------------------|----------------------------------|

| | | |
|----|---------------------------------------------------------------------------------------------------|---------------------------------------|
| 4. | <u>4/28 CLEARING</u> Mags, Deadbeat & Ace arrive at robot - still asking to be released. | ACE DEADBEAT MAGS ROBOT HEAD |
|----|---------------------------------------------------------------------------------------------------|---------------------------------------|

| | | |
|----|----------------------------------------------------------------------------------------------------|----------------------------------------------------|
| 5. | <u>4/30 CLEARING</u> clowns arrive & attack. Ace activates robot head it destroys clowns. | ACE DEADBEAT MAGS CHIEF CLOWN 4 clowns |
|----|----------------------------------------------------------------------------------------------------|----------------------------------------------------|

| | | |
|----|----------------------------------------------------------------------------------------------|----------------------------------|
| 6. | <u>1/18 ROAD</u> Doctor feels something evil. They see 2 small figures in distance. | DOCTOR ACE CAPTAIN MAGS |
|----|----------------------------------------------------------------------------------------------|----------------------------------|

WEDNESDAY, 18TH MAY Contd.

7. 4/32 CLEARING
They all get in hearse.
Deadbeat at wheel.

ACE
MAGS
DEADBEAT

4/33 HEARSE INT.

ACE / DEADBEAT / MAGS.

HEARSE

8. 1/10 Shot carried over
from Sunday 15th

BELLBOY
FLOWERCHILD

Other Side of Pond running across roads

WEDNESDAY, 18TH MAY

LOCATION: The Blue Lagoon
Warmwell Quarry

CONTACT: Mr.
Mr.

DIRECTIONS: See Map a/b

PARKING: At unit base

UNIT CALL: Ready to shoot at 08.30 (Breakfast from 07.30)

TO SHOOT:

| | | |
|---------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>②</p> | <p>1. <u>1/19 CLEARING</u> Captain & Mags excavating robot. Sense arrival of Doctor & Ace introductions. Robot asks to be released.</p> | <p><i>Groundsheet / 4 poles?</i></p> <p>DOCTOR ACE CAPTAIN - <i>Fieldglasses / magnifying glass maybe</i> MAGS ROBOT HEAD <i>(VFX Expedition grade) - pick axe</i></p> <p><i>Jeep - all stuff packed</i></p> |
| <p>* Supply of tea! warm in flasks? ③</p> | <p>2. <u>1/21 CLEARING</u> Captain boring. Mags & Ace continue excavation. Robot attacks them. Ace smashes it. <i>- tea added / tea - 2 trowels</i></p> | <p><i>~ 2 folding chairs (ten things) / Lamps from Jeep</i></p> <p>DOCTOR ACE CAPTAIN - <i>Dainty up</i> MAGS ROBOT HEAD <i>(VFX grade) - pickaxe</i></p> <p><i>Jeep Collapsing table</i></p> |
| <p>④</p> | <p>3. <u>1/23 CLEARING</u> Doctor & Ace watch Captain & Mags drive off. They walk.</p> | <p>DOCTOR ACE CAPTAIN MAGS</p> <p><i>Jeep - packed up again</i></p> |
| <p>⑤</p> | <p>4. <u>4/28 CLEARING</u> Mags, Deadbeat & Ace arrive at robot - still asking to be released.</p> | <p>ACE DEADBEAT MAGS ROBOT HEAD</p> <p><i>Ace's remote control</i></p> |
| <p>⑥</p> | <p>5. <u>4/30 CLEARING</u> clowns arrive & attack. Ace activates robot head it destroys clowns.</p> | <p><i>long scene!</i></p> <p>ACE DEADBEAT MAGS CHIEF CLOWN 4 clowns</p> <p><i>TOWER Hearse Ace's remote control clubs VFX</i></p> |
| <p>⑦</p> | <p>6. <u>1/18 ROAD</u> Doctor feels something evil. They see 2 small figures in distance.</p> | <p><i>last shot of this scene</i></p> <p>DOCTOR ACE CAPTAIN - <i>Fieldglasses / magnifying glass maybe</i> MAGS <i>- pickaxe (VFX grade)</i></p> <p><i>Jeep in vision - packed</i></p> |

WEDNESDAY, 18TH MAY Contd..

| | | | |
|---|----------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|-----------------------------------|
| ⑦ | 7. <u>4/32 CLEARING</u> They all get in hearse Deadbeat at wheel. | ACE MAGS DEADBEAT | <u>Hearse</u> |
| ⑧ | 8. <u>4/33 HEARSE (interior)</u> They are driving back to circus. <i>Clowns CHANGE FOR 1/13</i> | ACE MAGS DEADBEAT | <u>Hearse</u> |
| ⑨ | 9. <u>3/43 CIRCUS SITE</u> Trying to escape from tent. | <i>ACE - remote control</i> <i>DEADBEAT</i> | |
| ⑩ | 10. <u>4/2 CIRCUS SITE</u> TENT ONLY - LIT UP etc | | |
| ? | 11. <u>1/8 Dr. & Ace's P.O.V.</u> <u>of Segonax</u> <i>Don't know</i> | - | Panning shot of Blue Lagoon |
| ⑪ | <u>4/35 CIRCUS SITE</u> Hearse arrives at tent. They move towards circus. | ACE DEADBEAT MAGS | <u>Hearse</u> |
| ⑫ | <u>4/36 CIRCUS SITE</u> tent imploding etc | | |
| ⑬ | <u>4/32 CIRCUS SITE</u> Linnor w/ tent last scene, bid farewells. | <i>Director</i> <i>Ace - remote control?</i> <i>Mag</i> <i>Deadbeat</i> | |

Flashing - 1/13
put in line
where in afternoon

Chief Clown/Clowns³
(done on road to Circus Site)

*Hearse must be set in position in advance!



73

74

75

76

77

78

80



SUNDAY 15 MAY 88

PROPS PLOT

(1)

1/11. EXT ROADSIDE STALL.

EATING FRUIT ON TABLE (cut up Pineapple)
FOR ACE + DETOR.

DOCTOR
ACE
STAN lady

STALL Lady with Disgusting fruit
Hold A Segment Melon

1/15 EXT ROADSIDE STALL

DR + ACE HAVE FINISHED FRUIT.
C.

DR
ACE.

NORD'S MOTORCYCLE Set up full with:-

NORD

HAMBURGER
STEAM INSIDE (FX)
BIKE SPLUTTER (FX)

1/24 EXT STALL IN DISTANCE.

KITES IN DISTANCE.

JEEP WITH PICNIC GEAR IN BACK (Opp Tardis)
HEARSE (Tardis End Road)

1/31 EXT ROAD

HEARSE (R to L)
BELLBOY IN BACK ON
FLAT BOARD 6' x 2'

Clowns
Bellboy

4/25. EXT ROAD

HEARSE (L to R) (Tardis End)

ACE
DOCTOR
Clowns

1/26 ROADSIDE STALL

STALL AWAY FROM SIDE OF ROAD
FOR CAMERA BEHIND.

Bellboy
S.L.

MATRESS For Bellboy to fall onto S/L. H

KITES FOLLOW (VFX) Bellboy.

Clowns

Items to cut up for STALL Lady

HEARSE (From Op. Tardis End)

PROPS PLOT

(2)

1/37

EXT. ROADSIDE STALL

(41)

BMX BIKE (TARDIS END OF ROAD)
FRUIT TO PEEL FOR ST.L. ON TABLE

WHIZZKID
STAN L.

1/5

EXT. LANDING BASE

(2)

NORD'S BIKE (ON LANDING BASE)

- HANDLE BARS
- HAMBURGER INSIDE BOX
- STEAM INSIDE BOX
- SMOKE SUNS

NORD

1/22

EXT. LANDING BASE

- BMX BIKE
- SMOKE SUNS

WHIZZKID

1/12

COUNTRY ROAD

NORD'S BIKE

HAMBURGER TO EAT (THROW AWAY)
SPARE HAMBURGERS TO DISCARD

NORD

4/21

COUNTRY LANE

(5)

HORSE ATTACHED TO CART IN ROAD
TURNING IN ROAD
HEARSE FROM (OP TARDIS END)

STAN LADY
CLOWNS
MAGS

4/51

COUNTRY LANE

(6)

STAN LADY DRIVES CART (FROM OP TARDIS) SL

1/25

COUNTRY LANE

(7)

HEARSE (FROM TARDIS END)

DOCTOR
ACE

Props Plot

(3)

1/9

Countryside

HEARSE (OP TARDIS END)

Electric Window - Up at Start.

KITES - IN SKY (MOVE ACROSS SKY IN FRONT of HEARSE)

Control Panel inside HEARSE

1/16

Countryside

Kites Follow Bellboy.

Bellboy

1/7

Countryside

SPLIT LOCATION (B) ROAD

Flowerchild has both FARRINGTON EARS
No Kites.

Flowerchild

Bellboy

1/10

Countryside

SPLIT LOC - No Kites

Bellboy

1/13

Countryside

HEARSE IS Parked where First Saw Flowerchild
IN & 1/10

CH clown

Driver

Control Panel

Kites Stay overhead - then Start to move
IN Direction of Flowerchild/Bellboy

1/7

Countryside

(C) SANDPILE

2 EARRINGS

Bellboy

Flowerchild

(F)

REVISED SCHEDULE

Monday 16th May

COMPLETE SCANNER UNIT AT SKINNER'S RD LOCN/

To shoot:

| | | | |
|------|--------------|---------------|----------------------|
| 1/5 | LANDING BASE | NORD | motorbike |
| 1/22 | LANDING BASE | WHIZZKID | BMX |
| 1/25 | COUNTRY ROAD | DOCTOR ACE | Hearse radio mics |

MAIN SCANNER UNIT MOVE TO CIRCUS SITE

1 CAM UNIT/BATTERY etc REMAIN

To shoot:

| | | | |
|------|----------------------------------------------------------|-------------------------|---------------------|
| 1/7B | COUNTRY ROAD (S114 no track) | BELLBOY FLOWERCHILD | <u>No Kites</u> |
| 1/10 | COUNTRY ROAD (S104 + S106) | BELLBOY | No Kites. |
| 1/11 | COUNTRY ROAD | BELLBOY | 2nd unit Kites. |
| 1/1 | COUNTRY ROAD (ALSO SHOOT w CONTROL 1/24 sh 2A.) | CHIEF CLOWN 3 clowns | Hearse |

RELOCATE AT CIRCUS SITE - To shoot:

| | | | |
|------|------|-------------------------|-----------|
| 1/12 | ROAD | NORD | motorbike |
| 1/13 | ROAD | CHIEF CLOWN 3 clowns | Hearse |

PICK UP AS TYPED SCHEDULE.

Bob Glanville

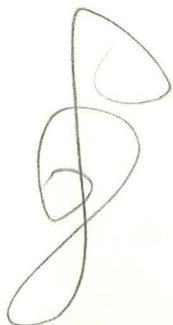
"DOCTOR WHO: THE GREATEST SHOW IN THE GALAXY"

C A S T L I S T

* * * * *

THE DOCTOR SYLVESTER McCOY
ACE SOPHIE ALDRED
THE CAPTAIN T.P. McKENNA
MAGS JESSICA MARTIN
STALLSLADY PEGGY MOUNT
BELLBOY CHRISTOPHER GUARD
FLOWERCHILD DEE SADLER
CHIEF CLOWN IAN REDDINGTON
RINGMASTER RICCO ROSS
MORGANA DEBBIE MANSHIP
DEADBEAT CHRIS JURY
NORD DANIEL PEACOCK
WHIZZKID GIAN SAMMARCO
BUS CONDUCTOR DEAN HOLLINGSWORTH
MUM JANET HARGREAVES
DAD DAVID ASHFORD
LITTLE GIRL KATHRYN LUDLOW

Phone Numbers



| M/UP | COS. | |
|------------------------|------------------------|-------------------------|
| 0900 | 0845 | Ace |
| 0805 | 0800 | Mags |
| 830 0830 | 820 0800 | Deadbeat |
| 0850 | 0845 | Captain |
| 0900 | 0845 | Doctor |
| | | |
| 0915 | | 4 Clowns |
| ↔ | | Paul Alan Nicky Dave |
| 0900 | 1030. | Chief Clown |
| | | |

DAVID Paused
on set

9.25
9.25
9.25
9.25

As soon as possible - 11.00 onset
(To go to read through at tistree in costume / Mup.
(F117) → 9.30 to be ready
Read Thro

~~10.15~~
10.15

~~11.00~~
11.00

Wed 15th

M up

Cost

On Ser

Doctor

0900.

08.45.

9.25

Mags

08.05

0800.

9.25

Captain

0850

0845.

9.25

4

Clowns

0830.

9.25

Dave

Payl

9.25

Alan

Nicky

9.25

9.25

Ace

1000

1020.

11.00

Deadbeat

~~1000~~ 1020

1000.

11.00

Chief Clown.

1430.

1650 16.30.

STORY ORDER

| | | | |
|------|----------------|------|----------------|
| 1/2 | PARDIS | 4/22 | TIME TUNNEL |
| 1/4 | " | 4/23 | ANCIENT CIRCUS |
| 1/6 | " | 4/27 | " |
| 1/13 | HEARSE | 4/29 | " |
| 2/5 | GARDEN | 4/31 | " |
| 2/32 | " | 4/34 | " |
| 2/35 | WORKSHOP | 4/36 | " |
| 2/37 | GARDEN/PASSAGE | 4/38 | " |
| 2/38 | CHAMBER | 4/40 | " |
| 3/1 | " | 4/41 | CHAMBER |
| 3/3 | PASSAGEWAY | 4/42 | ANCIENT CIRCUS |
| 3/4 | JUNCTION | 4/43 | CHAMBER |
| 3/5 | WORKSHOP | 4/44 | ANCIENT CIRCUS |
| 3/10 | " | 4/45 | CHAMBER |
| 3/16 | " | 4/46 | ANCIENT CIRCUS |
| 3/18 | " | 4/47 | CHAMBER |
| 3/20 | " | 4/49 | ANCIENT CIRCUS |
| 3/21 | EYE | | |
| 3/30 | WORKSHOP | | |
| 3/34 | PASSAGEWAY | | |
| 3/36 | GARDEN | | |
| 3/37 | CHAMBER | | |
| 3/38 | WORKSHOP | | |
| 3/39 | CHAMBER | | |

- 4/63 -

D/S DRAPES OUT

CAPTAIN IN ZOMBIE M/UP

39. INT. VESTIBULE.

233.

EMPTY VESTIBULE
HOLD TO
3S MAGS/ACE/DEADBT

/ (THE TRIO HAVE
REACHED THE EXIT
FROM THE VESTIBULE
THAT LEADS BACKSTAGE.

WIND
MACHINE

DEADBEAT STOPS FOR
A MOMENT)

DEADBEAT: You do realise they'll
do anything to stop us.

LET THEM GO

ACE: Let's go then.

CRANE DOWN
TO CAPTAIN F/G

(THE TRIO GO OFF
DOWN THE CORRIDORS.
THEY HAVE NOT
NOTICED THE CAPTAIN'S
BODY LYING COVERED
ON THE STRETCHER
WITH THE PITH HELMET
ON TOP OF IT.

A FLASH HITS
THE STRETCHER AND
THE BODY BENEATH
STARTS TO MOVE.
THE BLANKET IS
PUSHED ASIDE BY
A CADAVEROUS HAND.

HOLD TO
MS CAPTAIN

THEN THE CAPTAIN
SITS UP ON THE
STRETCHER AND DONS
HIS PITH HELMET.

HE IS CLEARLY NOW
DEAD BUT RECOGNISABLE
NONE THE LESS. AND
GETTING UP)

RECORDING PAUSE

Jackie

Sylvia Youngs.

have used her.

Tues 7

Wed 8

Thurs 9

would like to use
her on 10th

But we will not
be using her 15 +
16.

Hi Mr TOTTS

Harvey

Car to collect

1300. hrs.

Phone Mr TOTTS

For the director.

Having had Breakfast — 8

Morgana

7.30

~~car~~ →

Ch. Clown

7.30

~~train~~

Dr. Who

8.30

~~car~~ Costume first ✓

Ace

8.30

~~M/UP~~ ~~train~~ ~~8.00 train~~ ~~TH~~

R. Master

8.30

~~M/UP~~ ~~7.15 bus~~

Karl Paul

8.30

~~train~~

Dave Jeff

W. Kizz ~~8.00~~ 9.00 am

D. Gear

9.15

~~train~~

B. Boy ✓ 10.45

Mags. ⇒ As soon as possible

Captain ✓

11.30 m/u.

Hugh ✓ → Clowns

10.00.

Alan ✓

Nicky ✓

JOHN ✓

KK

0618 — 634

648 — 7.09

7.07 — 7.28

7.37 — 37

8.01.

7.00 am

Monday Calls - Monday

Alex Starr Floor Asst

9.30 Morgana

9.30 Chief Clown.

9.30 Doctor

9.30 Ace

9.30 Ring MASTER

10.00 4 clowns

10.15 Whizz Kid

10.30 DEADBEAT

BELLSY

11.15 MARS

~~2.30 FATHER (Tanner)~~

11.30 CAPTAIN

Studio A

DR WHO STORY ORDER

| | | |
|------|------------------------------|-----------------------------------------------------------------|
| 1/1 | Int. Circus Ring | Ringmaster |
| 1/35 | Int. Circus Vestibule | Bell boy / CH Clown / Cl. Driver / Morgana |
| 1/38 | Int. Circus Vestibule | Morgana / Capt / MAGS / CH Clown |
| 1/40 | Int. Circus Ring | Bell boy / Ringmaster / (Clowns) / Family |
| 1/42 | Int. Big Tent Seating | Capt. / MAGS |
| 1/43 | Int. Circus Ring | Ringmaster / Bell boy / Clowns |
| 1/44 | Int. Tent | Capt. / MAGS |
| 1/46 | Int. Circus Ring | MAGS / Ringmaster |
| 1/48 | Int. Circus Ring | MAGS |
| 2/2 | Int. Circus Vestibule | Morgana / CH Clown |
| 2/4 | Int. Circus Vestibule | Doctor / ACE / Morgana |
| 2/6 | Int. Vestibule | Doctor / ACE / Morgana / CH Clown |
| 2/7 | Int. Tent Corridor | Doctor / ACE |
| 2/8 | Int. Big Tent Seating | Doctor / ACE / Girl / Dad / Mum |
| 2/9 | Int. Circus Ring | Clowns |
| 2/10 | Int. Big Tent Seating | Doctor / ACE |
| 2/11 | Int. Circus Ring | Clowns / Ringmaster |
| 2/12 | Int. Seating | Doctor / ACE / Girl / Dad / Mum |
| 2/13 | Int. Ring | Doctor / ACE / Ringmaster / Clowns (Family) |
| 2/14 | Int. Seating | Doctor / ACE / Ringmaster / Girl / Dad / Mum |
| 2/15 | Int. Ring | Doctor / ACE / Ringmaster / CH. Cl. / Girl / Dad / Mum / Clowns |
| 2/16 | Int. Backstage Area | Doctor / Captain / MAGS / Ringmaster / Nord / Clowns |
| 2/17 | Int. Corridor | ACE / CH. Clown / Clowns |
| 2/18 | Int. Backstage | Doctor / Capt. / MAGS / Nord / Deadbeat |
| 2/19 | Int. Vestibule | ACE / Morgana / Ben |
| 2/20 | Int. Backstage | Doctor / Capt. / MAGS / Nord / Deadbeat / CH. Cl. / Clowns |
| 2/21 | Int. Vestibule | ACE / Ringmaster / Morgana / CH. Clown / Wat2 Kid / 2 Clowns |
| 2/22 | Int. Corridors by Kilo Store | ACE / Bell boy |
| 2/23 | Int. Backstage | Doctor / Capt. / MAGS / Nord / Clowns |
| 2/24 | Int. Corridors | ACE / Bell boy / CH. Clown / 2 Clowns |
| 2/25 | Int. The Ring | Ringmaster / Nord / Mum / Dad / Girl / Clowns |
| 2/26 | Int. Backstage | Doctor / MAGS / Capt. (Nord Vo.) |
| 2/27 | Int. Ring | Ringmaster |

STUDIO A 'DR WHO' STORY ORDER

| | | |
|------|-------------------|---------------------------------------|
| 2/28 | INT BACKSTAGE | DOCTOR/MAGS |
| 2/29 | INT VESTIBULE | MORGANA/WHIZZKID |
| 2/30 | INT TENT CORRIDOR | ACE. |
| 2/31 | INT BACKSTAGE | DOCTOR/MAGS/CAPT/CLowns |
| 2/32 | INT CORRIDOR | DOCTOR/ACE/MAGS/CLowns |
| 2/33 | INT RING | RINGMASTER/WHIZZKID/DAD/MUM/GIRL |
| 2/34 | INT BACKSTAGE | DOCTOR/CAPT/MAGS/2CLowns. |
| 2/35 | INT BACKSTAGE | RINGMASTER/WHIZZKID/CAPT/CLowns |
| 3/2 | INT VESTIBULE | MORGANA |
| 3/3 | INT CORRIDOR | DOCTOR/CLowns |
| 3/4 | INT CORRIDOR | DOCTOR |
| 3/6 | INT TENT SEATING | MUM/DAD/GIRL |
| 3/7 | INT BACKSTAGE | RINGMASTER/MORGANA/CH. CLown/WHIZZKID |
| 3/8 | INT CORRIDOR | CAPT/MAGS/CLowns |
| 3/9 | INT VESTIBULE | DOCTOR/DEADBEAT |
| 3/11 | INT CORRIDOR | DOCTOR/DEADBEAT |
| 3/12 | INT TENT SEATING | FAMILY/MORGANA |
| 3/13 | INT BACKSTAGE | CAPTAIN/MAGS/CH CLown/WHIZZKID/CLowns |
| 3/14 | INT VESTIBULE | RINGMASTER/MORGANA/CH. CLown |
| 3/15 | INT CORRIDOR | DOCTOR/DEADBEAT |
| 3/17 | INT CORRIDOR | CH. CLowns/CLowns |
| 3/19 | INT BACKSTAGE | CAPT/MAGS/WHIZZKID/RINGMASTER/CLowns |
| 3/22 | INT VESTIBULE | MORGANA |
| 3/23 | INT CORRIDOR | CHIEF CLown/CLowns |
| 3/24 | INT TENT SEATING | DAD/MUM/GIRL |
| 3/25 | INT THE RING | RINGMASTER/WHIZZKID/CLowns |
| 3/26 | INT BACKSTAGE | CAPT/MAGS |
| 3/27 | INT TENT SEATING | MUM/DAD/GIRL |
| 3/28 | INT BACKSTAGE | CAPT/MAGS |
| 3/29 | INT RING | RINGMASTER |
| 3/33 | INT VESTIBULE | MORGANA |
| 3/35 | INT BACKSTAGE | CAPT/MAGS |
| 3/40 | INT TENT SEATING | MUM/DAD/GIRL |

Studio A

DR. WHO STORY ORDER

| | | |
|------|-------------------|------------------------------------------------------------------------------------|
| 3/41 | INT CORRIDOR | DOCTOR / 2 clowns |
| 3/42 | INT BACKSTAGE | DOCTOR / CAPT / MAGS / clowns |
| 3/45 | INT CIRCUS RING | DOCTOR / CAPT / MAGS / Ringmaster / clowns / Mum / Dad / Girl |
| 3/46 | INT TENT SEATING | MUM / DAD / GIRL |
| 3/47 | INT CIRCUS RING | DOCTOR / CAPTAIN / MAGS |
| 4/1 | INT CIRCUS RING | DOCTOR / CAPT / MAGS / Ringmaster / Mum / DAD / Girl / clowns |
| 4/3 | INT VESTIBULE | MORGANA / CHIEF clown |
| 4/5 | INT CIRCUS RING | DOCTOR / CAPT / MAGS / Ringmaster / Mum / DAD / Girl / clowns |
| 4/9 | INT THE RING | DOCTOR / CAPT / MAGS / Ringmaster / Mum / DAD / Girl / CH clown / MORGANA / clowns |
| 4/10 | INT TENT SEATING | DOCTOR / MORGANA / CH. clown / Mum / DAD / GIRL / CAPT VO |
| 4/12 | INT RING | DOCTOR / MAGS / CAPT (dead) / clowns |
| 4/13 | INT TENT Seating | DOCTOR / MAGS / MORGANA / CH clown / Ringmaster / Mum / DAD / Girl |
| 4/14 | INT TENT CORRIDOR | DOCTOR / MAGS |
| 4/16 | INT. RING | MORGANA / Ringmaster / CH clown / DAD / Mum / Girl / clowns |
| 4/17 | INT VESTIBULE | DOCTOR / MAGS / CH. clown / 2 clowns |
| 4/19 | INT CORRIDOR | DOCTOR |
| 4/22 | INT CORRIDOR | DOCTOR |
| 4/35 | INT VESTIBULE | Dead beat / ACE / |
| 4/37 | INT CIRCUS RING | ACE / MAGS / DEADBEAT |
| 4/39 | INT VESTIBULE | ACE / CAPT / MAGS / DEADBEAT |
| 4/48 | INT. VESTIBULE | ACE / MAGS / Deadbeat |

Not.

6.78

9 }
10 }
11 }
13 }
14 }
15 }
16. /

Check Barbelts

NOTES FOR STUDIO

WEIGHTS ON Ring For Tumblers

Curtain around Cage closed until Person has got inside Cage
then opened showing Bars All the time AFTER.

Curtains to Rings come to fixed opening of 12" ? on D/s $\frac{1}{2}$ of opening

Clowns:

Under taker clowns

Hugh Spite

DAVE PUMFRET

JOHN ALEXANDRA.

Dirty Ring Clowns

Huw Spite

DAVE PUMFRET

CHASING Ace Ep2 Clowns

CALL

Paul

Dave

Jeff

Empty Pages to find - Missing

3/28 page 23 - de 13 Backstage

3 p 55. ✓ 1c

3

DR WHO "THE GREATEST SHOW IN THE GALAXY"

ST STUDIO - PROPS PRESET PLOT

INT. CIRCUS RING

2 Snake Suits Standing by for Atmos in Ring

STAND-BY Table off Set (BY CAGE + Spiral Staircase)

RING MASTER'S WHIP

Doctor Who's Rubber Juggling Clubs (VFX)

" " REAL Juggling Clubs

Floak of TEA F/P (for Cage scenes)

Spare Milk

Spare Cups + Saucers.

Remote Control - RINGMASTER

SPARE DRUM SKIN (for Band Stand)

~~Hot's Hamburgers + SPARES~~

2 DOUBLE HEADED COINS (VFX)

Autograph Book } WHIZZKID

PEN

P

BAND STAND

DRUM on STAND + STOOL?

TRUMPET + STOOL?

CLOWN STORAGE AREA

Clown's Juggling Clubs

Clown's Monobikes

Black STRETCHERS

2 SKIPS.

BROOM FOR DEADBEAT

Backstage Area

Tarra Cards a Table Lc 16

SEATING AREA

3 Bags Pop Corn

3 Cards "9"

3 Cards "0"

Box with Ice CREAMS

SPARE BAGS Pop CORN + CRISPS

3 BAGS CRISPS

VESTIBULE SET
VESTIBULE PROP TABLE

LEAFLETS

SHROUD to Cover Captain

OFF RIGHT - BMX BIKE (FOR WHIZZ KID)

STANDING-BY

WIND MACHINES

2 ORANGE BOXES to STAND Stretcher with Captain

ON CARAVAN - Ticket ledge

CRYSTAL BALL (VFX)

Tickets book

Tickets

TARRANT CARDS

POSTERS SET-IN AND MARKED

KITES SET-IN AND MARKED

BLEEPING DEVICE on 1 KITE (VFX)

PERSONAL

ACE - Flowerchild's EARRING on jacket

KITE STORE

TABLE

= STRAPS TO TIE BELLBOY.

VISUAL FX TABLE

Clown's lever (Dave) - 2/11

MEDATION FOR DEEPBEAR (COSUME) + FAB SLOWING FX

2 Double Headed Coins

3 Rubber Indian Clubs (2/34)

Bleeping Dance for Kite

Bentley (Nord) 2/25

Flash FX + Nord's Fall Out -

SINGED + SCORCHED LEOPARD SKIN 2/27

RIPPING for Ace to get out of Kite Capboard

Buckled Spectacles + DIRT (WHIZZKID) 3/29

SANDUST or OTHER DIRT FOR WHIP ON FLOW 4/10

EXPLODING CRYSTAL BALL

TUMBLING DEERIS

Smoke Guns

David

Alan to speak to Reddington - scene 35
not split now.

Monday 23rd MAY

organise meeting

Go through Studio Props list with Bob Blanks & 6 other people
Get whip to Rehearsal ^{TUE AM} room - also 3 juggling clubs at 512

DES Call Larkey - are there curtains on the front edge of cage
from cage, under the raised Bandstand? ^{YES TOGETHER TO SLIGHTLY OFF C}
do they sit on in the cage? ^{Chinese box 3 things for animal circus} Small we hope. ^{higher basket + 1000} In scene 2-20,
Nard needs to be reparated off in cage whilst getting
ready - extra bit of caging? Talk with Alan. [Is a small mobile
cage necessary for Nard? We'll have it if it's made. No. Confirmed
which are the Continuity Props. (Posters as detailed in script. ^{Snow White, Graphic Design, King of the Hill, etc.})

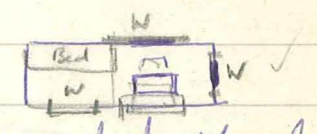
^{Lara} * Check rehearsal schedule (by Twitter on Thursday?) and
copy it / distribute it. ^{Done}

^{VEX} all Steve Bowman - need 2 ^{is making} double headed coins - one
labeled HEADS, one labeled TAILS. - Does sleeping device ^{MANE} come off top of Kite ^{YES CAN DO}

^{VEX} Bob Blanks - need Pearce for 2nd Rehearsal, Check he has all the
CONTINUITY PROPS. Also need Pearce / Clothes hound.
- where's JND's prop list #2? - Office.

^{DES} Larkey - does Caravanette have 2 windows - if so, where?

^{DES} What is the exact layout of the vertibule?
- curtains to hang with gap in the middle?



- are we going to get the 2 extra clowns to wait Monday
afternoon? No - Tues.

- down table?

- need new opening time for 3/13 - call Andrea (HAVE ASKED!)

- new 4/13 for M/C

* 3/19 needs work.

* work with Jessica on transformation on her arm. This morning

Alan 12.

David

Rehearsal Props Needed

- Quantity popcorn / bags

Remote control for Augmarter - OS.

(3) Cards for family showing "9" and "0".

✓ Whip for Augmarter

✓ Board to carry Bus Conductor & Bell boy.

✓ Autograph book / pen

Duncan - ~~Call~~ Ros. back about Chris Guard Thesis
Availability — 1330 at Wells Farm Rd.

Drum kit on stand.

Dr Knocks over.

Spare.

Trumpet.

~~Monta Maikree~~ etc.

— Tape recorder & Speaker
Hold till 5th June.

3077

Tuesday

1. ~~Pop~~ Corn bags for DR.
2. Durca - do we need Betty's kids Bike in Vestibule?
- Instruments in Orchestra Snare drum + ~~2~~ Trumpet. ~~yes~~
- Do we need Hearse for Sudo B.
✓ What was the answer about Nord's Cage? ~~the~~ Car
✓ leave Answers on Bob's Answer Machine - Dan & Amy know
3. ✓ Obtain Cassette Player Stereo for DR WEDnesday. 930
4. ✓ Check on Remake fault for DR + Clubs for DR
5. Q ~~the~~ Whip + MATS to Rel Rm today. Check arrived
6. ✓ Studio Information Sheet to do. - ~~and~~ WED
7. What Size Wind machine? Vestibule
8. ✓ ~~Get~~ Geoff Durham to hire large ^{magnificent} boxes for Margaret + Ray M. to set into
9. ~~No.~~

Lynester.

Here

3/41 To make -

Script changes - Photocopy ~~for~~ for Cart, for Doctor

~~Ante Martez (11/1)~~

Wednesday

Straight Jacket for Doctor. for Ready B

JANE to go into length of Dr's Umbrella. Record B
Snake roll into $10\frac{1}{2}$ " Diam x 4" Depth

Next Monday 2pm. Rel at Area with Sylvester.

Following Monday

BOB / Snake drum + Trumpet. N/P.

DUNCAN Choc Ices. - ~~mindmellow?~~

~~See Bike?~~ Yes.

Check Hearse

Another Whip. - small handle easy to crack! ✓
~~Could Crystal Ball - vis fix one doing all.~~

DAVID : ✓ Inner ring fixed to floor, or weighted -
✓ Tumbler will spring off from side.

Ian - What was latest on Boxes? ✓ ~~Wipers~~ | Large wheels
| Small (DL. gun.)

Bot - ✓ Magic Advisor to have PH Insurance Card for
2 items on loan.

Jane / Ros - ~~Bus Conductor on Soretete~~ - During 2 to show?

Re Duncan - ✓ Rewrite scenes End 3 begin 4.
✓ Check Girls licence - clothing + Time sheets.
✓ Have you the marks file with Vis Fr Requirements? - Check Vis Fr.

me - Clown Plot - Names + No's + Run Dates to Mark up for Alex/Duncan/FA.

Alex - Send more Duplicating Paper

check. ✓ Requirements for Nord's Desk or Prop?

Ros - Betty's down rases (to match BS) 1/35.
Straight Jacket for Sylvester (Sunder 0).

4/35 ✓ Ashville
Acc (East Area) /
Dead house

Geop's Item Loan

Value

1. Rabbit Pan

\$150

1. FLAMING HAND

\$25..

Purchases: Account to Come from Agent.

Spent 28-16.

\$44-90p.

Gony to Sped

\$11-00

SPARE CANDLE.

Need to obtain

Ronschol LIGHTER Fuel Petrol.

Small

Light flame oxen - extinguish immediately with Lid.

Wipe out RABBIT PAN SOOT immediately.
or will cost \$150..!

the attend

10 min:

off White Tacher

White Rope white eggs

white or white. not show up

Supple Yellow Rope.

\$20-30.

Red Candle.

Bot 1520

Bot - ✓ Shallow Moundmallow choc Tee size

✓ Plus size Large

✓ ~~Anti~~ Small handled Whip.

Steve - ✓ Doctor's Aerial Chits - at DR -

- ✓ Bus Conductor Dummy ✓

- ✓ Check Ward's

3 Coloured Rubber - Box.

✓ See / Yels / Red / Blue
fing to Sindhia.

Bot - ✓ Plastic Sheet to cover Busconductor.

✓ Make-up Powder Puffs + Make up Box

- ~~Box~~ Doe

Wardrobe Brush + TAPE Measure.

✓ Shroud to cover CAPTAIN on Stretcher board.

Duncan - ✓ What Cost/ma clown Props? - Box + Tape Measure.

Kate - ✓ Photos for Sophie.

~~Model Film~~ Suzanne
LAZER's Red Devil:-

4/9 - Buyer talk to Alan Maney.
Purchase. UV Filter

From:
Sally O'Neil
GAVIN

✓ UV - Contact lenses. - if it slips - spillage of UV highly - if carefully.
Arts will feel - see Blue Sance.
LEODW. UV.

Measure Tape.

Clubs ✓ MAX ODOBAN

56. ISLINGTON PARK STREET

White.

1 Piece

3 SPOTLIGHT Clubs

£12.50 each.

Another set ^{diagram} colours to
for Duplicate set.

Cushion Handle
Rubber band

1.75 + VAT x 3 on Hire.
+ Sale. Deack £1.25 x 3 incl VAT.

Props to check -

Tickets for Margara?

Steve - 2/26 Hawk blasting Noise - colored Flash. Fall or Explosion.

Don Ballage - CA Clown to Operate Spot Light? or
or Prop one?!

JM
~~Steve~~ - Wind Machines - Vestibule - ? or Tech. Size?

Alex - Has $1/3$ ~~Ardis~~ been cut?

Ron - ✓ Stoves for Clowns OR ✓ ~~Tray~~ Jacket

Dee - ✓ Real masks. OR. ✓ ~~mask~~ box

Camp ~~3/19~~,

~~2/23~~

4/9.

~~2/23~~

3/19 (3)

~~2/23~~

~~3/1~~

3/23 (5)

✓ Board 6 x 2' + Dampening for OR
✓ 2 Skips

✓ Arrap to tie Ball bag in kids room?

Planning Meeting - Studio B

1. must complete workshop / Passage /

Workshop - very dark

1 @ $\frac{1}{2}$ built Clown + $\frac{1}{2}$ Rotor. $\frac{1}{2}$ parked to

~~to~~ -

4/5 clowns in Workshop - Jeff / Jon

Rise - come to LIFE -

Going in to Workshop - Stretcher with bits of leg.

for 2/5 - Remains of bus conductor - headless, legs, sometimes also
clowns as Undertakers.

Corridor outside Workshop.

2/32 - 2 clowns - Spotted - Bus Inspector

2476

Monday

#38,000 Jenna.

1030. RM

~~1118~~ 1/38

~~112~~ 6

3/6 Grid

4/39 Grid

1135 4/16: with Clon

All Ring Scans - Story Order

2.00 Magi Rel.

3:30 Story Order Run - Thru.

re Carr Clon.

Duncan - Ties for Bellboy in Kite Room?

Dave - Black Cushion - a trestle, for cap?
Hold on not to fall off.

Scene B - Test -- Fullers Earth in

Area to represent floor - to
Strike Blade of Metal in.

Reverse Action Drive -

It sinks into earth.

Takes out throws into air spins metal.

Also throw ~~into~~ hand into Air for Mix. - Blend out.

Also redaction to appear from earth.

This is to represent Floor of Circus.

Bus

930-1830 Shoot.

16 Seats Bus. Mon - Fri.

TVC - 700AM. - WAP 2000

M/n at Filstree. 1

BBC ROOMING LIST

| <u>ROOM NUMBER</u> | <u>NAME</u> |
|--------------------|-------------|
| 212 | SHAW |
| 215 | TODD |
| 216 | LASKEY |
| 217 | GRESTLY |
| 218 | TILLEY |
| 224 | MCALPINE |
| 225 | MAKE-UP |
| 226 | COSTUME |
| 268 | WAREING |

SATURDAY *

815. Call TC make sure Coach has left (Duncan)

845. Travel to Location

900. Props-check - Running Order for day to Props.
- Check Props for day.
- lay out others days.

9.30. See Run about Transit is collected (check Main Office).
PHONE Bristol Transport - TAXI FIRM
Hearse - Wood Planks to be made - See Dano/Bob.

Horse + Cart - Need Dressing + Actra Props set on back.

Jeep - Set up Picnic items in back.

Hot Box - onto Photobike

Buy Film Polaroid Camera + Flash Light

1100 Stand by Unit Base to Receive Coach on arrival.
Send on Coach to Hotel. - then to return to Location.
stay with Unit -
~~Give Bob the P.~~

Cover signs. Rain proof.

Steve Bowman - Steam in Hot Box (HAMBURGER)

Vehicle Pursuits -
(Tramway Cuckoo)

(Home).
(Company).

800
Goody.

Cell-nets

Even - Give out Rehearsal Schedules
with Calls.

To Do

1. GENERAL Prop LIST + Depts. Allocation.
2. Individual Required Lists (Actors, Graphics, Vehicle, etc.) OB'
3. St 1
4. St 2
5. ~~NAIL DOWN Studio SCENES to Studio DAYS.~~
~~Vehicle Research - MAJOR~~
6. MAJOR Props TO Research. availability.
- 7.

OB Organisation

8. HOTEL base
9. Transport.
10. Travel Arrangements - Stacey / Props / Artists / (Corners + Makeup).
11. 1st Aid Kit.
12. Fire Extinguishers + Safety Equipment
13. Rehearsal Props. + Organisation + Mark-up
14. Rehearsal Schedule ~~+~~
15. Read Through for all Cast?
16. Plots + Schedules.
17. MAPS. to Locations.

Studio Requirements

Studio 1 -

Studio 2. -

Rehearsal Requirements - Furniture + Props.

Rehearsal Mark-up.

Rehearsal Schedule.

OB

HOTELS. - Wareham? - Weymouth.
Wormell -

③ WARMWELL QUARRY - - - Rod McHenry (ECC.)
Roger Barrow? (Foreman)

④ Nr Bovingdon Camp, QUARRY. - MASTERS Pit (ARC)

Access good at both camps.

Parking ok.

Need Toilet Facilities

Cellnet Phone.

Nearest Shop (very way away).

Manager - Dixy Dean - ARC.

(Wareham) Quarry Foreman

Mr Trevor Poole - MANAGER of QUARRY.

Mike Rushforth - Transport Manager

Make a path soft and flatten and Sand -
Ramp out of crater for Motor Bike.

Hessian bags on back vehicle to rake out Tyre marks

House immaculate in every way

Motor bike immaculate in every way.

No Local water supply.

Disused Quarry.

Gravel/SAND.

Very Remote

Possibly Tree to be removed.

Check Bulldozing working on Shooting Day.

Safety - HEAVY Duty Sticks

- Danger Areas. - No Go Area MAPS to set (
Nr Wormell Loc) - internal travel difficult routing.
- Sign Posts to Location.

~~Hand~~ Marker Cones.

Sticks + Tape to mark off Areas

Bundle of Chopped Wood for marks
Heavy Hammer/Mallets

Reccie with Tent Contractor.

Portable WATER to Dampen down Sand - Portable Water Tanks
and Sprays.

Informaka on Waymarking.

First Aid Kit

Fire Extinguishers.

Unit Hotel

REMBRANDT HOTEL -

£28. B+B. incl VAT. reduced £40.

Transport to Gook - Unit Coach.

- Prop Lorry (General)

- 4 wheel drive (Landrover) with.

Bar +.

EM: IAN Dowe.

Sond: Doug. Wititake

SAFETY OFFICER/FORM.

LOCATION REQUIREMENTS FORM.

TABLES (Folding) + CHAIRS for Catering.

Trail day.

N. Dera $\frac{1}{2}$ day trail.

Last Day Plot to 1400. the trail.

JNT - to discuss.

1 Clown Torso Top Robot.

Bottom - Clown Trousers.

1 Undoes down-back - false back - Zip.

6 Baggy Suit Clowns

6 White Clowns.

1 Chief Clown

DB - 4 White Clown - includes Tumbling clown.

- 1 Chief Clown.

- Articulated

2 Collapsible Dummies - with clothes made (let VISFX know.)

2 Clowns dressed as Undertakers

Steam / Smoke - materialise RBM - NORD.

Rehearsals for OB

9-11 Set up OTR.

Fri 6 May

1100 Read Through + P

PM: - Block Dr + Ace Scenes.

Sat 7

10-5 Reh. Sc's not Dr or Ace.

Sun 8

OFF

Mon 9

10-5 ~~Block~~ Work Sc's

Tue 10

10-5 Work Sc's

Wed 11

10-5 Tech Run/Prod's Run's OB Scenes

Thu 12

10-5 Work Sc's/NOTES S.TBA.

Fri 13

Load + Travel.

Production Planning 10 AM 10th May at Acton.
Pm. Rehearse,

City Access Neil.

Costume Lady 11th May 2.30.-

Hire Tent for Circus - on Location
Separate - Model - Centre Section - Mock-up

Card James Mgt. 14 Hall St. Richard.

Brian Andro -

1/1 1st TARDIS Rings
1/1/10 2nd TARDIS internal
① TARDIS

1/1/11 ② Serge Counter

③ Odd Measuring Instruments from Pocket

1/1/10 ④ SATELLITE - Materialises in TARDIS - Eyes glowing - Steaming Slightly

⑤ - Shoots out Snake like wire plugs into Console

⑥ Screen a TARDIS - Pictures Circus Tent.

⑦ ~~Satel~~ Tent Appears a Screen - in Green Landscape

⑧ Obv Still - Slamored Image Landing base on Viewing screen.

1/1/5p 14. EXT LANDING BASE

⑨ - is Glimmering edge Silver Disc in middle gloomy Countryside.

⑩ - NORO'S Large 1000 cc. Motorbike -

with 2 Huge Animal Horns +

1 Futuristic Hell's Angel Type Langmar

1/6/15 ⑪ - Satellite re plugs into TARDIS

⑫ - 2 Brightly coloured Kites Fly in Sky. - Distinctive Eye like Symbol

1/9/22 ⑬ - Black HEARSE - 1930's.

⑭ - Undertaker - HAS Eye like Symbol - Chief Clown.

⑮ - Front Panel is Hearse

⑯

⑰

⑱

⑲ - Bus with Words Painted on side - Yellow.

⑳ - Metallic Bus Conductor

㉑ old Jeep.

㉒ Large Robot is buried in ground.

- Costume/Vfx?

㉓ Teeth Grow in Robot + Eyes Flash Red.

-

1/22 ㉔ BMX bike for Whizz Kids

㉕ CAPT to Drive

㉖ Flowerchild dead lies

㉗ CIRCUS TENT

VFX MEETING

4 Robots. To fall down.

12 Clowns in Studio

4 Clowns a OB. { 3 White Face
1 Red Nose - (Present with a horse.)

Clowns - Vacuumform Make-up/VFX.

Stage 1. MAGS. - Small Teeth

2.

3.

Contact Lenses - CATS Eyes.

4.

Fang Teeth.

2 Planets in Sky -

Is checking Tardus Model Filming Action.

Wants to see PASTELITE Model + Arm Rebrade Big before
Film Shot.

Mr Padfield

NGP Promotions,

S. Wales

Collect Bus S. Wales

Deliver to Acton.

£ 275 + VAT (245)

(waiting for 2nd
quotation)
which may be
cheaper.

Please ring to confirm
when bus needed in
Acton.

5 Make up Costie
4 Make up

TAXI. Firm to collect Cosha/WH for Hotels and

40' Daimler - 1940's.

Austin 1940's

1330 Jotw

Handle - H Dave Lewis. To do Hire of Equipment.
Responsible -

Props have undertaken to Hire - not responsible for Safety of equipment

Safety of equip. HSM.

Normal Indemnity form.

T.V Safety Officer ~~check~~ approve ~~for supplying safety~~ from supplying
Inspection Certificate.

Me to Tell - Write back Happy with firm supplying
check reamance -

Marg Insurance spoken to
Frank Indemnity - Gavin to speak to...
Gavin Birkett.

Flying Backet - Ann Marie Baker - Flying Backet.

(Not ~~Bake~~ Dunning)

Eugenes + Kirby's - OK.

Dr WHO.
Foyes? Sullivan.
Scary.

NOTES

1p20. Stall also has Disgusting fruit of various forms
as well as DRINKS and SNACKS

1/17/37 Happy Bus HAS Bellboy painted on side with
Bellboys name underneath

Doctor has his Umbrella all the time from leaving
the TARDIS

1/31/63 STRAPS TO THE BELLBOY ONTO coffin lid inside hearse (David)

1/31A/63 Also EXT CIRCUS?!

1/34/68-9 Ace finds Flowerchild's earring and pins it into her jacket
Needs to stay there - continually.

1/31

SHOTS ON TARDIS SCREEN

VISION

SOUND

- | | | <u>VISION</u> | <u>SOUND</u> |
|----|--------------|------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------|
| 1. | Ep 1 & Sp 6. | METALIC SATELLITE. | NOISE BECOMES LOUDER |
| 2. | 1/3/7 | SATELLITE GETS NEARER | NOISE LOUDER INSISTANT |
| 3. | 1/3/7 | SATELLITE SIMPLY GETS NEARER | NOISE LOUDER AND LOUDER |
| 4. | 1/3/7 | SATELLITE NEARLY FILLS THE WHOLE SCREEN | NOISE DRAFFENING |
| 5. | 1/3/8 | SCREEN GOES BLANK | SUDDEN SILENCE |
| 6. | 1/4/13 | SCREEN SUDDENLY ERUPTS INTO LIFE A PICTURE OF A CIRCUS TENT (JUNK MAIL THROUGH electronic letter box - Advertisement style!) | A SOUPY SOUNDTRACK AND VOICE OF CHIEF CLOWN. (DIALOGUE.) |
| 7. | 1/4/13 | a) CIRCUS TENT IS NOW STANDING IN A BEAUTIFUL GREEN LANDSCAPE (Small Advert). b) SHOT GLAMORISED IMAGE OF LANDING BASE. | VOICE OVER - CH. CLOWN (Continued) Advert. |

CRYSTAL BALL SHOTS

- 1) BLANK
- 2) 3/2 TURNS Cloudy
- 3) 3/9 Cloudy — turns suddenly Ball clears to reveal Red Eye bottoming well.
- 4) 3/14/25 Changes Colour — Image of Dooey + Deadbeat in Corridor
- 5) 3/22 EYE STARES OUT

ANDRO.

(Alan Hape)
Clown.

Brain ~~Box~~ - Avail

Porcine Wine =

Son is working a day Nidney.

6' High x 12' x. at High. Lead Height.

4m x 5 Ft High. - Box under alt. Chrome
Black Bar.
Soul's Part.

Afternoon Feb at S.E. London

REVISED 19-05-88

FROM: June Collins, Production Associate
Dr. Who

ROOM & BUILDING: 305 Union House EXT. 3882

SUBJECT: DR. WHO PRODUCTION SCHEDULE 7J

Programme numbers: 50/LDLK231K
50/LDLK232E
50/LDLK233Y
50/LDLK234S

TO: Julian Hearne

Copies to: John Nathan-Turner
Alan Wareing
and team
Brian Hodgson
Dick Mills
Composer
Lighting Director
Richard Wilson
Scott Talbot

Dave Chapman

Ray Liffen
Jenny Stone
Programme Planning
Susanna Fyfon
Guy Gilks
Carol Hodge
Marjorie Cooper

Julian, please submit forms to cover the following bookings, copy to me. Thanks.

SCHEDULE:

DATES:

REQUIREMENTS:

RECORDINGS:

Week 22
Tues. 31st May
1400-1800 (Reh.)
1930-2200 (Rec.)
Wed. 1st June
1030-1300 (Reh.)
1430-1800 (Rec.)
1930-2200 (Rec.)

Please book
record bank
throughout and
VHS cassette with
time code in vision.

RECORDINGS:
(Cont.)

Recordings:

Thurs. 2nd June
1030-1300 (Reh.)
1430-1800 (Rec.)
1930-2200 (Rec.)

Week 24
Wed. 15th June
1400-1800 (Reh.)
1930-2200 (Rec.)
Thurs. 16th June
1030-1300 (Reh.)
1430-1800 (Rec.)
1930-2200 (Rec.)

REQUIREMENTS:
(cont.)

All requirements as
for previous studio
days.

GALLERY ONLY
&
ELECTRONIC
EFFECTS W/SHOP:

Gallery only session for titles t.b.c.

Week 25
Mon. 20th June
Tues. 21st June
Electronic
effects W/Shop
with ADO.
0900-2100
sessions 09.00-18.45

Week 26
Mon. 27th June

VT EDITING:
:

Week 27
Tues. 5th July
Thurs. 7th July
Fri. 8th July

Week 28
Mon. 11th July
Wed. 13th July

Week 29
Tues. 19th July
Thurs. 21st July

*Mon. 25th July

Four machines.

Please request all
sessions 0900-1845
and Hugh Parsons
to edit.

PRODUCER'S
VHS COPY:

Week 27
Episode 1:LDLK231J
Thurs. 7th July
Episode 2:LDLK232E
Fri. 8th July

Week 28
Episode 3:LDLK233Y
Wed. 13th July

Week 29
Episode 4:LDLK234S
*Thurs. 21st July

One VHS copy of
each programme
required by
Producer. Time
code in vision
starting at
10.00.00.

All bookings after
1845 please.

COMPOSER &
RADIOPHONIC
VHS COPIES:

Week 28
Episode 1 & 2
Thurs. 14th July
(LDLK231K:LDLK232E)

Week 29
Episode 3:LDLK233Y
Thurs. 21st July

Week 30
*Episode 4:LDLK234S
*Mon. 25th July

Please let Julian and/or Associate have
spool numbers as soon as possible and
let him and Associate know if you will
not meet these dates.

Two HI FI copies
required of each
programme, one for
composer, one for
Dick Mills.
Both with time code
in vision, starting
at 10.00.00.

VHS REVIEWS:

Week 28
Episode 1 & 2
Frid. 15th July

Week 30
Episode 3 & 4
*Tues. 26th July

All reviews to take
place in 403 Union
House.
Time: 10.30 onwards.
Attending: Director
composer, sound
supervisor, Dick
Mills.
Should you decide
to change the dates
and/or the venue for
the reviews please
cancel the booking
of the machine with
Julian.

Julian, please book room and machine.

SYPHER DUBS:

Episode 1

All dubs to be
in STEREO.

Week 31

*Thurs. 4th August

Fri. 5th August(a.m.)

Days are
1000-2100 and
morning sessions
are 1000-1300.

Episode 2

Week 33

Mon. 15th August

Tues. 16th August(a.m.)

Episode 3

Week 35

Mon. 29th August

Tues. 30th August(a.m.)

Episode 4

Week 37

Mon. 12th Sept.

Tues. 13th Sept(a.m.)

DOCTOR WHO

REHEARSAL SCHEDULE - "THE GREATEST SHOW IN THE GALAXY"

Rehearsal Dates: 20th May to 30th May 1988

Studio Dates: 31st May, 1st & 2nd June

Rehearsal Room: Room 302
Television Rehearsal Rooms
Victoria Road
North Acton

ext.

Production Office: Room 311
Union House
Shepherd's Bush Green
W12

ext.

Producer: John Nathan-Turner

Director: Alan Wareing

Production Manager: Suzanna Shaw

A.F.M.'s: David Tilley
Duncan McAlpine Work
Home

ext.

Apologies for any waiting around. The schedule is,
as usual, subject to change.

Many thanks

FRIDAY, 20TH MAY

| <u>TIME</u> | <u>EP/SC</u> | <u>SETTING</u> | <u>ARTISTS</u> |
|-------------|--------------|------------------|---------------------------------------------------------------|
| <u>1400</u> | 2/8 | BIG TENT SEATING | <u>DOCTOR/ACE/GIRL/DAD/MUM</u> |
| <u>1410</u> | 2/9 | CIRCUS RING | <u>CLOWNS</u> |
| | 2/10 | BIG TENT SEATING | DOCTOR/ACE |
| 1430 | 2/11 | CIRCUS RING | CLOWNS/ <u>RINGMASTER</u> |
| | 2/12 | SEATING | DOCTOR/ACE/GIRL/DAD/MUM |
| | 2/13 | RING | DOCTOR/ACE/RINGMASTER/ CLOWNS |
| | 2/14 | SEATING | DOCTOR/ACE/RINGMASTER/ GIRL/DAD/MUM |
| <u>1510</u> | 2/15 | RING | DOCTOR/ACE/RINGMASTER/ CHIEF CLOWN/GIRL/DAD/ MUM/CLOWNS |
| <u>1520</u> | 2/16 | BACKSTAGE AREA | DOCTOR/CAPTAIN/MAGS/ RINGMASTER/NORD/CLOWNS |
| | 2/17 | CORRIDOR | ACE/CHIEF CLOWN/CLOWNS |
| <u>1540</u> | 2/18 | BACKSTAGE | DOCTOR/CAPT/MAGS/ <u>NORD</u> / DEADBEAT |
| | 2/20 | BACKSTAGE | DOCTOR/CAPT/MAGS/NORD/ DEADBEAT/CLOWNS |
| | 2/26 | BACKSTAGE | DOCTOR/MAGS/CAPT/NORD(VO) |
| | 2/27 | RING | RINGMASTER |
| | 2/28 | BACKSTAGE | DOCTOR/MAGS |
| | 2/34 | BACKSTAGE | DOCTOR/CAPT/MAGS/2 CLOWNS |

SATURDAY, 21ST MAY 1000-1300

| <u>TIME</u> | <u>EP/SC</u> | <u>SETTING</u> | <u>ARTISTS</u> |
|-------------|--------------|----------------|---------------------------------------------|
| <u>1000</u> | 1/38 | CIRCUS | <u>MORGANA/CAPT/MAGS/CH CLOWN</u> |
| | 3/2 | VESTIBULE | MORGANA |
| | 3/3 | CORRIDOR | DOCTOR/CAPT/MAGS/CLOWNS |
| | 3/4 | CORRIDOR | DOCTOR |
| <u>1040</u> | 3/7 | BACKSTAGE | <u>RINGMASTER/MORGANA/CH CLOWN/WHIZZKID</u> |
| | 3/8 | CORRIDOR | CAPT/MAGS/CLOWNS |
| <u>1100</u> | 3/9 | VESTIBULE | DOCTOR/ <u>DEADBEAT</u> |
| | 3/11 | CORRIDOR | DOCTOR/DEADBEAT |
| | 3/13 | BACKSTAGE | CAPT/MAGS/CH CLOWN/ WHIZZKID/CLOWNS |
| | 3/14 | VESTIBULE | RINGMASTER/MORGANA/CH CLOWN |
| | 3/15 | CORRIDOR | DOCTOR/DEADBEAT |
| | 3/17 | CORRIDOR | CHIEF CLOWN/CLOWNS |
| | 3/19 | BACKSTAGE | CAPT/MAGS/WHIZZKID/ RINGMASTER/CLOWNS |
| | 3/22 | VESTIBULE | MORGANA |
| | 3/33 | VESTIBULE | MORGANA |
| | 2/36 | BACKSTAGE | RINGMASTER/WHIZZKID/CAPT/ CLOWNS |

SUNDAY, 22ND MAY

NO REHEARSALS

MONDAY, 23RD MAY 1000-1700

| <u>TIME</u> | <u>EP/SC</u> | <u>SETTING</u> | <u>ARTISTS</u> |
|-----------------|--------------|--------------------|---------------------------------------------------------------------|
| <u>1000</u> | 1/1 | CIRCUS RING | <u>RINGMASTER</u> |
| <u>1005</u> | 1/2 | CIRCUS VESTIBULE | <u>BELLBOY/CH CLOWN/</u> <u>MORGANA</u> |
| | 1/40 | CIRCUS RING | BELLBOY/RINGMASTER/CLOWNS |
| 1020 | 1/42 | INT. TENT. SEATING | <u>CAPT/MAGS</u> |
| | 1/43 | CIRCUS RING | RINGMASTER/BELLBOY/CLOWNS |
| | 1/44 | TENT | CAPT/MAGS |
| | 1/46 | CIRCUS RING | MAGS/RINGMASTER |
| | 1/48 | CIRCUS RING | MAGS |
| 1110 | 2/21 | VESTIBULE | <u>ACE/RINGMASTER/MORGANA/</u> <u>CH CLOWN/WHIZZKID/2 CLOWNS</u> |
| 1120 | 2/22 | CORRIDORS | <u>ACE/BELLBOY</u> |
| | 2/23 | BACKSTAGE | DOCTOR/CAPT/MAGS/NORD/ CLOWNS |
| | 2/24 | CORRIDOR | ACE/BELLBOY/CH CLOWN/ 2 CLOWNS |
| 1140 | 2/25 | THE RING | RINGMASTER/ <u>NORD/MUM/DAD/</u> <u>GIRL/CLOWNS</u> |
| | 2/29 | VESTIBULE | MORGANA/WHIZZKID |
| 1200 | 2/30 | TENT CORRIDOR | ACE |

MONDAY, 23RD MAY

| <u>TIME</u> | <u>EP/SC</u> | <u>SETTING</u> | <u>ARTISTS</u> |
|-------------|--------------|------------------|-----------------------------------------------|
| 1210 | 2/31 | BACKSTAGE | DOCTOR/MAGS/CAPT/CLOWNS |
| - | 2/32 | CORRIDOR | 2 CLOWNS/ACE/CH CLOWN/ DEADBEAT/(BUS COND) |
| 1230 | 2/33 | RING | RINGMASTER/WHIZZKID/DAD/ MUM/GIRL |
| 1400 | 2/2 | CIRCUS VESTIBULE | MORGANA/CH CLOWN |
| 1410 | 2/4 | CIRCUS VESTIBULE | DOCTOR/ACE/MORGANA |
| | 2/6 | VESTIBULE | DOCTOR/ACE/MORGANA/CH CLOWN |
| 1430 | 2/7 | TENT CORRIDOR | DOCTOR/ACE |
| 1440 | 3/6 | TENT SEATING | MUM/DAD/GIRL |
| | 3/12 | TENT SEATING | |
| | 3/23 | CORRIDOR | CHIEF CLOWN/CLOWN |
| 1510 | 3/24 | TENT SEATING | DAD/MUM/GIRL |
| 1520 | 3/25 | THE RING | RINGMASTER/WHIZZKID/CLOWNS |
| 1530 | 3/40 | TENT SEATING | MUM/DAD/GIRL |
| | 4/19 | CORRIDOR | DOCTOR |
| | 4/22 | CORRIDOR | DOCTOR |
| 1600 | 4/3 | VESTIBULE | MORGANA/CHIEF CLOWN |

MONDAY, 23RD MAY

| <u>TIME</u> | <u>EP/SC</u> | <u>SETTING</u> | <u>ARTISTS</u> |
|-------------|--------------|----------------|----------------|
|-------------|--------------|----------------|----------------|

WORK FOLLOWING SCENES - RINGMASTER + CLOWNS

RING SEQUENCES TO WORK

| | | | |
|------|------|------|-------------------|
| 1610 | 1/1 | | RINGMASTER |
| | 2/9 | RING | CLOWNS |
| | 2/11 | | RINGMASTER/CLOWNS |
| | 2/27 | | RINGMASTER |
| | 3/17 | | CH CLOWN/CLOWNS |
| | 3/23 | | CH CLOWN/CLOWN |
| | 3/29 | | RINGMASTER |

TUESDAY, 24TH MAY

| <u>TIME</u> | <u>EP/SC</u> | <u>SETTING</u> | <u>ARTISTS</u> |
|-------------|--------------|----------------|--------------------------------------------------------------------------|
| <u>1000</u> | 3/46 | CORRIDOR | <u>DOCTOR/CLOWNS</u> |
| 1010 | 3/42 | BACKSTAGE | DOCTOR/ <u>CAPT/MAGS</u> /CLOWNS |
| 1020 | 3/43 | CIRCUS TENT | DOCTOR/CAPT/MAGS/ <u>RINGMASTER/ CLOWN/MUM/DAD/GIRL</u> |
| 1030 | 3/46 | TENT SEATING | MUM/DAD/GIRL |
| 1040 | 3/47 | CIRCUS RING | DOCTOR/CAPTAIN/MAGS |
| 1050 | 4/1 | CIRCUS RING | DOCTOR/CAPT/MAGS/RINGMASTER/ MUM/DAD/GIRL/CLOWNS |
| <u>1100</u> | 4/6 | TENT SEATING | <u>MORGANA/CH CLOWN/MUM/DAD/ GIRL/CAPT V/O</u> |
| | 4/7 | THE RING | DOCTOR/CAPT/MAGS/MUM/DAD/ GIRL/CH CLOWN/MORGANA |
| 1120 | 4/9 | THE RING | DOCTOR/CAPT/MAGS/RINGMASTER/ MUM/DAD/GIRL/CH CLOWN/ MORGANA/CLOWNS |
| 1130 | 4/10 | TENT SEATING | DOCTOR/MORGANA/CH CLOWN/ MUM/DAD/GIRL/CAPT V/O |
| 1140 | 4/12 | RING | DOCTOR/MAGS/CAPT (dead)/ CLOWNS |
| 1150 | 4/13 | TENT SEATING | DOCTOR/MAGS/MORGANA/ CH CLOWN/RINGMASTER/MUM/DAD/ GIRL |
| 1200 | 4/14 | TENT CORRIDOR | DOCTOR/MAGS |
| 1210 | 4/16 | RING | MORGANA/RINGMASTER/CH CLOWN/ DAD/MUM/GIRL/CLOWNS |

TUESDAY, 24TH MAY

| <u>TIME</u> | <u>EP/SC</u> | <u>SETTING</u> | <u>ARTISTS</u> |
|--------------|--------------------------|----------------|-------------------------------------------------------|
| 1220 | 4/17 | VESTIBULE | DOCTOR/MAGS/CH CLOWN/ 2 CLOWNS |
| <u>LUNCH</u> | | | |
| 1330 | 3/26 | BACKSTAGE | CAPT/MAGS |
| 1340 | 3/27 | TENT SEATING | MUM/DAD/GIRL |
| 1350 | 3/28 | BACKSTAGE | CAPT/MAGS |
| 1400 | 3/29 | RING | RINGMASTER |
| 1400 | MAGIC ACT - (GREEN ROOM) | | DOCTOR/ <u>MAGIC ADVISER</u> |
| 1410 | 3/35 | BACKSTAGE | CAPT/MAGS |
| <u>1420</u> | 4/37 | CIRCUS RING | ACE/MAGS/ <u>DEADBEAT</u> |
| | 4/39 | VESTIBULE | ACE/CAPT/MAGS/DEADBEAT |
| | 4/48 | VESTIBULE | ACE/MAGS/DEADBEAT |
| 1500 | WORK 1/38 | VESTIBULE | MORGANA/CAPT/MAGS/CH CLOWN |
| | 2/2 | VESTIBULE | MORGANA/CH CLOWN |
| 1515 | 2/21 | VESTIBULE | ACE/RINGMASTER/MORGANA/ CH CLOWN/WHIZZKID/2 CLOWNS |
| | 2/29 | VESTIBULE | MORGANA/ <u>WHIZZKID</u> |
| 1530 | 2/33 | VESTIBULE | RINGMASTER/WHIZZKID/ (MUM DAD GIRL) |
| | 2/36 | BACKSTAGE | RINGMASTER/WHIZZKID/CAPT/ CLOWNS |

TUESDAY, 24TH MAY

| <u>TIME</u> | <u>EP/SC</u> | <u>SETTING</u> | <u>ARTISTS</u> |
|-------------|--------------|--------------------|-------------------------------------------|
| 1545 | 3/2 | VESTIBULE | MORGANA |
| | 3/7 | BACKSTAGE | RINGMASTER/MORGANA/CH CLOWN/ WHIZZKID/ |
| 1600 | 3/13 | BACKSTAGE | CAPT/MAGS/CH CLOWN/WHIZZKID/ CLOWNS |
| | 3/19 | BACKSTAGE | CAPT/MAGS/WHIZZKID/RINGMASTER, CLOWNS |
| 1615 | 3/22 | VESTIBULE | MORGANA |
| | 3/25 | RING | RINGMASTER/WHIZZKID/CLOWNS |
| 1630-1700 | | DOCTOR'S MAGIC ACT | |

WEDNESDAY, 25TH MAY

WORK SCENES T.B.A.

THURSDAY, 26TH MAY

WORK SCENES T.B.A.

(SYLVESTER N/A)

FRIDAY, 27TH MAY

| | |
|-----------|------------------------------------------------|
| 1000-1100 | WORK SCENES T.B.A. |
| 1100-1300 | PRODUCER'S RUN THRO' - STORY ORDER - FULL CAST |
| 1400-1600 | TECH RUN |
| 1600-1700 | PLANNING MEETING |

SATURDAY, 28TH MAY

| | |
|------|--------------------|
| 0930 | WORK THROUGH NOTES |
|------|--------------------|

SUNDAY, 29TH MAY - NO REHEARSALS

MONDAY, 30TH MAY

| | |
|------|---------------------------------------|
| 1000 | RUN THROUGH - STORY ORDER - FULL CAST |
|------|---------------------------------------|

| | | |
|---------------------|---|------------------------------|
| TUESDAY, 31ST MAY | } | STUDIO TC6 TELEVISION CENTRE |
| WEDNESDAY, 1ST JUNE | | |
| THURSDAY 2ND JUNE | | |

From: Alex Todd, Production Assistant, "Dr. Who"

Room No. &
Building:

311 Union House

Tel.
Ext.:

date: 20.5.88

Subject: PRODUCER'S RUN AND 2ND STAND PLANNING MEETING

To:

Designer
Lighting Director
Sound Supervisor
Technical Co-ordinators

David Laskey
Don Babbage
Scott Talbot
Richard Wilson
Mike Langley Evans
Steve Bowman
Dave Chapman
Ros Ebbutt
Dee Baron

Visual FX Designer
Video FX Designer
Costume Designer
Make-Up Designer

c.c. John Nathan-Turner
June Collins
Hilary Barratt
Andrew Cartmel

This is just to confirm that the Producer's Run
for the first studio will be at 11.00 a.m.
on Friday, 27th May in Room 302 North Acton.

This will be followed at 14.00 by the
Technical Run-through for the first studio,
and at 16.00 the planning meeting for the
second studio.

See you all there.

Alex Todd

(Alex Todd)

From:

June

Room No. &
Building:

Tel.

Ext.:

date:

file

Subject:

Steve Bowman's Vistx Bodger

To:

John

F01 60 days
F02 200 hrs
F03 2250 hrs

Cash £6,000

7J

| | | | | | | | |
|-------------------------------------------------------------|--|--|--|-----------------------------------------|------------------------------------------------------|---------------------------------------|-----------------------------------------------------------|
| Strand/Series Title <i>DR WHIP</i> | | | | TX PROPS AT REHEARSAL ROOMS | | | |
| Programme Title <i>'THE GREATEST SHOW IN THE GALAXY'</i> | | | | Distribution | | | Denotes Recipient <input checked="" type="checkbox"/> |
| Episode/Sub. Title | | | | Thro: | | | Room No. and Building <input checked="" type="checkbox"/> |
| Costing Number <i>50/LDL K 231 K</i> | | | | Prod. Costing Wk(s) | Dept. Org. | | |
| Programme Identificat'n Number | | | | Channel <i>TEL</i> | To: | | |
| Production date(s) <i>31 May - 1st - 2nd June 88</i> | | | | Week(s) | Mgr. Sc. Prop Buyers <i>271 Sc. Blk, T.C.</i> | | |
| Filming/O.B. date(s) | | | | Week(s) | Supervisor, O/R Unit <i>Victoria Rd, N. Acton</i> | | |
| Producer <i>JOHN NASHAWAT</i> | | | | Room No. / Building <i>304 Union</i> | Tel. Extn. | Department <i>DENOTES/ SERIALS</i> | File Copy <i>1</i> |
| Director <i>ALAN WATKINS</i> | | | | Date <i>20 May 1988</i> | | | |
| Designer <i>DAVID LARSEN</i> | | | | | | | |

| | | |
|---------------------------------------------------------------------------|------------------------------|----------|
| O/R Room Address <i>302 NORTH ACTON</i> | Acton Room No. <i>302</i> | Tel. No. |
| Date Req'd at O/R From: <i>Tue. 24th May 88</i> To: <i>30th May 88</i> | | |

PLEASE supply CIRCUS RINGMASTER'S WHIP to O/R. &
For Actor to practice before RECORING DAY.

MANY THANKS,

DAVID TILLEY.

Available
Fri 20th ✓

Dano Ashford (DAN) leave by 3:45.
Jessica Martin (mag)
Hugh Spitz (in Scotland) (clon)
Paul Miller (Not Avail) (clon)

SAT 21 ✓

Sophie Aldred N/A (Museum)
KATHRYN LINDAN (girl)
MASS NOT Avail until 1030 (TAXI Collecting Opticians at 10am)

Sun 22 ✓

Mon 23 ✓

OFF

Jessica Martin (mag) ~~Avail~~ N/A - PM + Eve Ladan
Gads to leave 3.30 to go to contact lens fitting 4pm.
No Bellboy Mon if pos.

Tue 24 ✓

Schedule Clon Ring

WED 25 ✓

Jessica M (mag) N/A Eve Ladan

THUR 26

Jessica M (mag) N/A Eve.
SYLVESTER (DAN) N/A. M. Mandelstam Canceled

Fri 27th May

Jessica Martin N/A Eve (Heathrow)
David Ashford leave by 15.45.

SAT 28th May

~~Sophie Aldred N/A - Orlando Convention if Poss.~~ ^{OK}
Janet Haugness N/A - Wedding ^{Not essential}
^[original note asked to be released by 11.00!]
Kamryn Luolan (Girl)

Sun 29th May

(NB Jessica Martin N/A.)

Mon 30th May

~~Jessica Martin N/A all day~~

~~Sophie Aldred off~~

~~Friday to leave 3.30pm for Heathrow~~
MAGGIE Ret. 2pm

only
Jessica. with
Sods.

Tue 31st May

- Radio

Wed 1 June

Thu 2 June

Fri 3

OFF

Jessica N/A pm.

SAT 4

OFF

Sophie M (OFF) (Mark-up PR)

Sun 5

OFF

- Jessica Martin (mag Record CE Show)
Alan Heap

Mon 6

2nd Snow

Mon 6 June

Jessica M. (map) Travelling back for Germany Am
Block Alan Heaps

Tue 7 June

John Alexander (off of Pors)

Block.

Wed 8 June

Jill Davis (clown) off of Pors
John Alexander (clown) off of Pors
~~Rebecca Martin (clown) off of Pors~~
Work Final Block / work Dr Scenes

Thu 9 June

Jessica M. (map) N/A All Day

Work Dr Scenes. 1

SET CLOWNS IN Relevant Scenes.

[clowns]

Fri 10 June

Jill Davis (clown) off of Pors
Sylvester (clown) Day off. (AW)
Work (Dana Alfred leave by 3.30)

[clowns]

SAT 11 June

~~Jessica M.~~ Sophie Alhed, off of Pors?

[clowns]

Sun 12 June

Sophie Alhed N/A.

Mon 13 June

Jessica Martin leave Reh by 15.30

[clowns]

AM TECH RUN + Prod Run PM +
9.30

magic Session After Prod Run till 6.

Tue 14 June

Work clowns + Notes.

[clowns]

WED 15 + THUR 16

STUDIO

Fri 17th

Get to collect magic items.

Property & Drape Requirements

From Director **ALAN WAREING**
Room No. **U311**

To Manager Scenic Properties Buyers

Production **DR WHO 7J**

Designer **DAVID LASKEY**

Scenic Properties Buyer **BOB BLANKS**

Reh. Room No.

Extn.

Extn.

Extn.

Filming O.B. Date
(14th - 18th May)

Setting Date

Studio Reh.

V.T.R.

Project No.
50 LDL K 231K

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)
Designer
Scenery Manager
Scenic Prop. Buyer
Man. Props (O&S) (5)
Petty Cash
Booking Clerk
Designer Eal.
Film Op. Sup. Eal.
Armourers

Night Manager
(Scenic Servicing)
Hired/Movement (2)

Memos to

T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

STUDIO ACTION PROP LIST - PAGE 1

LIST OF STOCK SETS

- 1) INTERIOR CIRCUS RING
- 2) INTERIOR CIRCUS VESTIBULE
- 3) INTERIOR BIG TENT SEATING
- 4) INTERIOR BACK-STAGE AREA
- 5) INTERIOR CORRIDOR

Adds

Choc Ices - Made up No Drip - Marshmallow Ices

2 Share drum + replacement drum kits. N/P.

Ask about Marshmallow

Small Ruffled Hair - Ringmaster ^{WHP} + very the leather and

2 White Baskets for Landing Baskets with good wheels

Box like to O/R.

TAWANT Cards - Colour Big Flashy - See At O/R.

Large Smoking Leaped Skin (Hand) vists.

BBC TV Property & Drape Requirements

From Director ALAN WAREING
Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J Filming O.B. Date

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.
50 LDL K 231K

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Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

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Order No. H T/C ZERO DELIVERY COLLECTION DATE

STUDIO ACTION PROP LIST - PAGE 2 SET 1) INT. CIRCUS RING

1. Remote Control Device for Ringmaster - VS. FX.
2. Juggling equipment for Robot Clowns - possibly their own.
3. ~~Clown masks - Make-Up.~~
4. Lever in Clown's back and Robotic Insides - VS. FX.
5. Flowerchild's ear-ring worn as badge by Ace - Costume.
6. Quantity bags popcorn and crisps and choc ices for Family.
7. Small mobile cage (containing Nord in Leopard Skin) - Design.
8. Huge bar-bell for Nord - VS. FX.
9. Cards for Family showing "9" - (3) - Design.
10. Cards for Family showing "0" - (3) - Design.
11. Leopard skin - singed and scorched - Costume/VS. FX.
12. A handful of dust - formerly Nord!
13. Buckled, twisted spectacles, lenses cracked, for Whizz-kid - Costume/VS. FX.
14. Cow-tail fly-swat for Captain.
15. Doctor's umbrella/travelling abacus.
16. ~~Moon-light effect - VS. FX.~~
17. ~~(Werewolf transformation - Make-Up/VS. FX.)~~
18. Whip for Ringmaster to give to Captain.

Ring Bob
Fake Just
?

BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J Filming O.B. Date

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.
50 LDL K 231K

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Order No. H T/C ZERO DELIVERY COLLECTION DATE

Date Recd.

STUDIO ACTION PROP LIST- PAGE 3

19. ~~Little girl's eyes glowing VS. FX.~~
20. ~~Family's eyes glowing VS. FX.~~
21. Dummy moon-light spot to knock over (ref. 4. ix) *Real Lamp*
22. Stretcher-board. (As OB)
23. Covering for body of Captain.
24. Pith helmet for Captain - Costume.
25. 2 "Magic" Boxes for Morgana and Ringmaster to fit inside.
26. 2 sets of three smaller boxes to fit inside "Magic" Boxes,
each one inside the other in descending order.
27. Rope-swing for Doctor. Design.
- 28.
- 29.
- 30.

BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J Filming O.B. Date

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

| | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|--------------|
| Project No. | File | Paper Colour |
| Ealing. | | |
| Location/Country | | |
| Studio | | |
| Copies to Director (3) _____ Designer _____ Scenery Manager _____ Scenic Prop. Buyer _____ Man. Props (O&S) (5) _____ Petty Cash _____ Booking Clerk _____ Designer Eal. _____ Film Op. Sup. Eal. _____ Armourers _____ | | |
| Memos to Night Manager (Scenic Servicing) _____ Hired/Movement (2) _____ T.O.M. _____ Catering _____ Sound Maintenance _____ H/Engineers _____ H/Electricians _____ | | |
| Date Due | | Date Recd. |

| | | | |
|-----------|---|-----|-------------------------------------|
| Order No. | H | T/C | ZERO DELIVERY COLLECTION DATE |
|-----------|---|-----|-------------------------------------|

STUDIO ACTION PROP LIST - PAGE 4

SET 2) INTERIOR CIRCUS VESTIBULE.

31. Assorted posters advertising Circus in various venues eg. MARPESIA, OTHRYS, EUDAMUS, GRAND PAGODA ON CINETHON, BORIATIC WASTES. One must read "GREAT FUN FOR ALL THE FAMILY" - (ref. 3. ix)
32. Assorted brightly coloured kites with eye symbols (large) ^{VIS FX}
33. Ticket booth caravan - see vehicle list.
34. Crystal ball - in ticket booth on desk - (ref. 3. ix)
35. ~~Glow masks - Make-Up.~~
36. Flowerchild's ear-ring worn as a badge by Ace - Costume (A)
37. Device on top of kite which gives off bleeping sound - VS. FX.
38. BMX bike for Whizzkid.
39. (Spectacles for Whizzkid - Costume)
40. Doctor's umbrella/travelling abacus/tool-kit_brush - AFM will provide.
41. Crystal ball - glowing dangerously - VS. FX.
42. Assorted Circus leaflets/handbills scattered by wind (machine?)
43. (Covering for Captain's body.)
44. (Stretcher-board for Captain.)

BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J Filming O.B. Date

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

STUDIO ACTION PROP LIST - PAGE 5

45. Pith helmet for Captain.

46. Cow-tail fly-swat for Captain.

47. Deadbeat's medallion (without centre-piece) (Costume)

48. ~~Crystal ball changing colour, filling with smoke and exploding -- VS. FX.~~

49. Open Taracards - Red/Yellow/Black. Order.

50.

51.

52.

Well used.
Brightly Coloured

BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J

Filming O.B. Date

Designer DAVID LASKEY

Extn.

Setting Date

Scenic Properties Buyer
BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

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Ealing.

Location/Country

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File

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Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

STUDIO ACTION PROP LIST - PAGE 6

SET 3) INTERIOR BIG TENT SEATING

53. ~~Clown masks - Make-Up.~~

54. Quantity bags popcorn and crisps for Family.

55. "Monster" choc-ices in bag - "Monster" flavour.

56. Cards reading "O" for Family - (3) - Design.

57. ~~Moon-light swivel-spot effect - VS. FX.~~

58. Whip for Ringmaster.

59. (Doctor's umbrella/travelling abacus/tool-kit/brush -
AFM will provide.)

60. *Fridge of Songe FIP Fridge.*

61. *Stunt matts.*

62.

63.

?
Make

BBC TV Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J Filming O.B. Date

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

STUDIO ACTION PROP LIST - PAGE 7

SET 4) INTERIOR BACK-STAGE AREA

64. Captain's pic-nic things eg, hamper, stools, table (leg blasted in 1. xix), tea pot, tea cups, sugar bowl, milk jug, tea caddies, assorted cutlery etc. (AS ORB)
- x6 + 65 more props ✓ 65. Disgusting sandwich for Nord - raw meat burger type - quantity.
66. Large cage - Design,
67. Broom for Deadbeat. - wide.
68. Deadbeat's medallion (without centre-piece)
69. Double-headed coin for Captain.
70. Belt for Mags - wrapped around fist as weapon - Costume.
71. Make-Up and Wardrobe accoutrements for 2 Robot Clowns - Costume and Make-Up.
72. Indian clubs for Doctor - (3) VFX.
73. Leopard skin for Nord - Costume.
74. Quantity dummy Indian clubs - 2 Robot Clowns hit over head.
75. Cow-tail fly-swat for Captain.
76. (Doctor's umbrella/travelling abacus/tool-kit/brush - AFM will provide.)
77. Autograph book/pen for Whizzkid.
78. ~~Clown masks - Make-Up.~~

BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR WHO 7J Filming O.B. Date

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

STUDIO ACTION PROP LIST - PAGE 8

79. (BMX bike for Whizzkid.)

80.

81.

82.

83.

84.

BBC TV
Property & Drape Requirements

From Director **ALAN WAREING**
Room No. **U311** Extn.
To Manager Scenic Properties Buyers

Production **DR. WHO 7J** Filming O.B. Date
Designer **DAVID LASKEY** Extn. Setting Date
Scenic Properties Buyer **BOB BLANKS** Extn. Studio Reh.
Reh. Room No. **V.T.R.**

| | | |
|----------------------|------|--------------------|
| Project No. | File | Paper Colour |
| Ealing. | | |
| Location/Country | | |
| Studio | | |
| Copies to | | |
| Director (3) | | Night Manager |
| Designer | | (Scenic Servicing) |
| Scenery Manager | | Hired/Movement (2) |
| Scenic Prop. Buyer | | |
| Man. Props (O&S) (5) | | |
| Petty Cash | | |
| Booking Clerk | | |
| Designer Eal. | | |
| Film Op. Sup. Eal. | | |
| Armourers | | |

Memos to
T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Order No. **H T/C** ZERO DELIVERY COLLECTION DATE

Date Recd.

STUDIO ACTION PROP LIST - PAGE 9
SET 5) INTERIOR CORRIDOR

- 85. (Flowerchild's ear-ring worn as a badge by Ace - Costume.)
- 86. Flowerchild's ear-ring used to cut fabric - (ref. 1.xvii and 1.xxx) - VS. FX.
- 87. Large kite - Bellboy strapped to it. ✓ Pp
- 88. ~~Clown masks - Make-Up.~~
- 89. (Stretcher-board for Robot Clowns.)
- 90. Covering (over newly-repaired Bus Conductor).
- 91. (Broom for Deadbeat.)
- 92. (Cow-tail fly-swat for Captain.)
- 93. (Doctor's umbrella/travelling abacus/tool-kit/brush - AFM will provide.)
- 94.
- 95.
- 96.
- 97.
- 98.

BBC tv Property & Drape Requirements

From Director **ALAN WAREING**
Room No. **U311** Extn.

To Manager Scenic Properties Buyers

Production **DR WHO 7J** (Filming O.B. Date **14th-18th May**)

Designer **DAVID LASKEY** Extn. Setting Date

Scenic Properties Buyer **BOB BLANKS** Extn. Studio Reh.

Reh. Room No. V.T.R. **315 - 2/6 - 88**

Project No. **50 LDL K 231K**
Ealing.
Location/Country
Studio

File **01F** Paper Colour **P**

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| Director (3) | Night Manager |
| Designer | (Scenic Servicing) |
| Scenery Manager | Hired/Movement (2) |
| Scenic Prop. Buyer | |
| Man. Props (O&S) (5) | Memos to |
| Petty Cash | T.O.M. |
| Booking Clerk | Catering |
| Designer Eal. | Sound Maintenance |
| Film Op. Sup. Eal. | H/Engineers |
| Armourers | H/Electricians |

Date Due

Date Recd. **23 / 5 / 88**

Order No. H T/C **ZERO DELIVERY COLLECTION DATE**

STUDIO ACTION PROP LIST - PAGE 1

LIST OF STOCK SETS

- 1) INTERIOR CIRCUS RING
- 2) INTERIOR CIRCUS VESTIBULE
- 3) INTERIOR BIG TENT SEATING
- 4) INTERIOR BACK-STAGE AREA
- 5) INTERIOR CORRIDOR

BBC tv Property & Drape Requirements

From Director ALAN WAREING
Room No. U311 Extn.
To Manager Scenic Properties Buyers

| | | |
|------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| Project No. 50 LDL K 231K | File | Paper Colour |
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| Location/Country | | |
| Studio | | |
| | | |
| Production DR. WHO 7J | Filming O.B. Date | |
| Designer DAVID LASKEY | Extn. | Setting Date |
| Scenic Properties Buyer BOB BLANKS | Extn. | Studio Reh. |
| Reh. Room No. | V.T.R. | Date Due |

| Order No. | H | T/C | ZERO DELIVERY COLLECTION DATE | Date Recd. |
|--------------|---|-----|-------------------------------------------------------------------------------------------|------------|
| | | | <u>STUDIO ACTION PROP LIST - PAGE 2 SET 1) INT. CIRCUS RING</u> | |
| VSfx | | | 1. Remote Control Device for Ringmaster - VS. FX. | |
| | | | 2. Juggling equipment for Robot Clowns - possibly their own. | |
| M Up | | | 3. Grown masks Make Up. | |
| VSfx | | | 4. Lever in Clown's back and Robotic Insides VS. FX. | |
| Costume | | | 5. Flowerchild's ear ring worn as badge by Ace Costume. | |
| | P | | 6. Quantity bags popcorn and crisps and choc ices for Family. | |
| | P | | 7. Small mobile cage (containing Nord in Leopard Skin) Design. | |
| VSfx | | | 8. Huge bar bell for Nord VS. FX. | |
| | | | 9. Cards for Family showing "9" - (3) - Design. | |
| | | | 10. Cards for Family showing "0" - (3) - Design. | |
| Costume VSfx | | | 11. Leopard skin singed and scorched Costume/VS. FX. | |
| | P | | 12. A handful of dust - formerly Nord! | |
| Costume | | | 13. Buckled, twisted spectacles, lenses cracked, for Whizz-kid Costume/VS. FX. | |
| 28319 | H | | 14. Cow-tail fly-swat for Captain. | |
| AFM | | | 15. Doctor's umbrella/travelling abacus. | |
| VSfx | | | 16. Moon light effect VS. FX. | |
| Make Up | | | 17. (Werewolf transformation Make Up/VS. FX.) | |
| 28316 | H | | 18. Whip for Ringmaster to give to Captain. (RRP) | |

BBC TV
Property & Drape Requirements

From Director **ALAN WAREING**
Room No. **U311** Extn.

To Manager Scenic Properties Buyers

Production **DR. WHO 7J** Filming O.B. Date

Designer **DAVID LASKEY** Extn. Setting Date

Scenic Properties Buyer **BOB BLANKS** Extn. Studio Reh.

Reh. Room No. V.T.R.

| |
|-------------------------------------|
| Project No. 50 LDL K 231K |
| Ealing. |
| Location/Country |
| Studio |

File Paper Colour

Copies to

| | |
|-----------------|--------------------|
| Director (3) | Night Manager |
| Designer | (Scenic Servicing) |
| Scenery Manager | Hired/Movement (2) |

Scenic Prop. Buyer
Man. Props (O&S) (5)
Petty Cash
Booking Clerk
Designer Eal.
Film Op. Sup. Eal.
Armourers

Memos to

T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Date Due

Date Recd.

Order No. H T/C **ZERO DELIVERY COLLECTION DATE**

STUDIO ACTION PROP LIST- PAGE 3

- VSfx* {
- with scenery*
- Costume*
- TC*
- P*
- P*
- P*
- ~~19. Little girl's eyes glowing VS. FX.~~
 - ~~20. Family's eyes glowing VS. FX.~~
 21. Dummy moon-light spot to knock over (ref. 4. ix)
 - ~~22. Stretcher-board. (as is)~~
 23. Covering for body of Captain. *grey blanket*
 - ~~24. Pith helmet for Captain - Costume.~~
 25. 2 "Magic" Boxes for Morgana and Ringmaster to fit inside.
 26. 2 sets of three smaller boxes to fit inside "Magic" Boxes, each one inside the other in descending order.
 27. Rope-swing for Doctor. Design.
 - 28.
 - 29.
 - 30.

BBC tv Property & Drape Requirements

From Director **ALAN WAREING**
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Production **DR. WHO 7J** Filming O.B. Date

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Scenic Properties Buyer **BOB BLANKS** Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Order No. H T/C **ZERO DELIVERY COLLECTION DATE** Date Recd.

STUDIO ACTION PROP LIST - PAGE 4

SET 2) INTERIOR CIRCUS VESTIBULE.

31. Assorted posters advertising Circus in various venues eg. MARPESIA, OTHRYS, EUDAMUS, GRAND PAGODA ON CINETHON, BORIATIC WASTES. One must read "GREAT FUN FOR ALL THE FAMILY" - (ref. 3. ix)

~~32. Assorted brightly coloured kites with eye symbols (large)~~

~~33. Ticket booth caravan - see vehicle list.~~

~~34. Crystal ball - in ticket booth on desk - (ref. 3. ix)~~

~~35. Glown masks - Make Up.~~

~~36. Flowerchild's ear ring worn as a badge by Ace Costume (ac)~~

~~37. Device on top of kite which gives off bleeping sound -~~

~~VS. FX.~~

~~38. BMX bike for Whizzkid.~~

~~39. (Spectacles for Whizzkid - Costume)~~

~~40. Doctor's umbrella/travelling abacus/tool kit brush -~~

~~AFM will provide.~~

~~41. Crystal ball - glowing dangerously - VS. FX.~~

~~42. Assorted Circus leaflets/handbills scattered by wind (machine?)~~

~~43. (Covering for Captain's body.)~~

~~44. (Stretcher board for Captain.)~~

BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J Filming O.B. Date

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

STUDIO ACTION PROP LIST - PAGE 5

~~Costume~~ 45. ~~Pith helmet for Captain.~~

~~See 14~~ 46. ~~Cow tail fly swat for Captain.~~

~~Costume~~ 47. ~~Deadbeat's medallion (without centre piece) (Costume)~~

~~Vs Fx~~ 48. ~~Crystal ball changing colour, filling with smoke and
exploding VS. FX.~~

P 49. PACK TAROT CARDS

50.

51.

52.

BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J Filming O.B. Date

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

| | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|--------------|
| Project No. | File | Paper Colour |
| Ealing. | | |
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| Studio | | |
| Copies to Director (3) _____ Designer _____ Scenery Manager _____ Scenic Prop. Buyer _____ Man. Props (O&S) (5) _____ Petty Cash _____ Booking Clerk _____ Designer Eal. _____ Film Op. Sup. Eal. _____ Armourers _____ | | |
| Memos to Night Manager (Scenic Servicing) _____ Hired/Movement (2) _____ T.O.M. _____ Catering _____ Sound Maintenance _____ H/Engineers _____ H/Electricians _____ | | |
| Date Due | | |
| Date Recd. | | |

Order No. H T/C ZERO DELIVERY COLLECTION DATE

| | | | |
|----------------------------------|---|--|-----------------------------------------------------------------------------------------|
| STUDIO ACTION PROP LIST - PAGE 6 | | | |
| SET 3) INTERIOR BIG TENT SEATING | | | |
| Make Up | | | 53. Clown masks - Make-Up. |
| See 6 | | | 54. Quantity bags popcorn and crisps for Family. |
| | P | | 55. "Monster" choc-ices in bag - "Monster" flavour. |
| | | | 56. Cards reading "O" for Family - (3) - Design. |
| VSFX | | | 57. Moon-light swivel spot effect VS. FX. |
| See 18 | | | 58. Whip for Ringmaster. |
| AFM | | | 59. (Doctor's umbrella/travelling abacus/tool-kit/brush - AFM will provide.) |
| | H | | ✓ 60. F/P FRIDGE WITH FREEZER COMPARTMENT |
| 28315 | H | | ✓ 61. 6 JUDO MATS (RRPU) |
| | | | 62. |
| | | | 63. |

BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J Filming O.B. Date

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Order No. H T/C ZERO DELIVERY COLLECTION DATE

Date Recd.

STUDIO ACTION PROP LIST - PAGE 7

SET 4) INTERIOR BACK-STAGE AREA

| | | | |
|---------|-----|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | H | | 64. Captain's pic-nic things eg, hamper, stools, table (leg blasted in 1. xix), tea pot, tea cups, sugar bowl, milk jug, tea caddies, assorted cutlery etc. (AS REQ) |
| | P | P/C | 65. Disgusting sandwich for Nord - raw meat burger type - quantity. <i>as discussed with Mike Hayes</i> |
| | P/H | | 66. Large cage - Design, |
| | | TC | 67. Broom for Deadbeat. |
| Costume | | | 68. Deadbeat's medallion (without centre piece) |
| | | | 69. Double-headed coin for Captain. |
| Costume | | | 70. Belt for Mags - wrapped around fist as weapon - Costume. |
| Costume | | | 71. Make-Up and Wardrobe accoutrements for 2 Robot Clowns - Costume and Make Up. |
| V/SFX | | | 72. Indian clubs for Doctor - (3) |
| Costume | | | 73. Leopard skin for Nord - Costume. |
| V/SFX | | | 74. Quantity dummy Indian clubs - 2 Robot Clowns hit over head. |
| SEE 14 | | | 75. Cow tail fly-swat for Captain. |
| AFM | | | 76. (Doctor's umbrella/travelling abacus/tool-kit/brush - AFM will provide.) |
| | H | | 77. Autograph book/pen for Whizzkid. |
| Make Up | | | 78. Clown masks - Make Up. |

BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. U311

Extn.

To Manager Scenic Properties Buyers

Production DR WHO 7J

Filming O.B. Date

Designer DAVID LASKEY

Extn.

Setting Date

Scenic Properties Buyer BOB BLANKS

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

see 38

79. (~~BMX bike for Whizzkid.~~)

80.

81.

82.

83.

84.

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

STUDIO ACTION PROP LIST - PAGE 8

BBC tv Property & Drape Requirements

From Director ALAN WAREING

Room No. U311 Extn.

To Manager Scenic Properties Buyers

Production DR. WHO 7J Filming O.B. Date

Designer DAVID LASKEY Extn. Setting Date

Scenic Properties Buyer BOB BLANKS Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

STUDIO ACTION PROP LIST - PAGE 9

SET 5) INTERIOR CORRIDOR

Costume 85. (~~Flowerchild's ear-ring worn as a badge by Ace - Costume.~~)

VSFX 86. ~~Flowerchild's ear-ring used to cut fabric - (ref. 1.xvii and 1.xxx) - VS. FX.~~

VSFX 87. ~~Large kite - Bellboy strapped to it.~~

Make Up 88. ~~Clown masks - Make Up.~~

With Scenery 89. (~~Stretcher-board for Robot Clowns.~~)

TC 90. ~~Covering (over newly-repaired Bus Conductor). Grey Army Blanket~~

See 67 91. (~~Broom for Deadbeat.~~)

See 14 92. (~~Cow tail fly swat for Captain.~~)

AFM 93. (~~Doctor's umbrella/travelling abacus/tool kit/brush - AFM will provide.~~)

94.

95.

96.

97.

98.

John Nathan-Turner, Producer, Doctor Who

304 Union

24th May 1988

THE GREATEST SHOW IN THE GALAXY

Denise Baron

I normally wait until after the production is complete before writing thank-you letters. However, I felt compelled to express my delight with the overall design of 'The Greatest Show in the Galaxy'. It was refreshing to see the various design departments working together to such excellent cohesive effect. I look forward to the studios.

Regards

John Nathan-Turner

John Nathan-Tuener, Producer, Doctor Whop

304 Union

24th May 1988

THE GREATEST SHOW IN THE GALAXY

Ros Ebbutt

I normally wait until after the production is complete before writing thank-you letters. However, I felt compelled to express my delight with the overall design of 'The Greatest Show in the Galaxy'. It was refreshing to see the various design departments working together to such excellent cohesive effect. I look forward to the studios.

Regards

John Nathan-Turner

John Nathan-Turner, Producer, Doctor Who

304 Union

24th May 1988

THE GREATEST SHOW IN THE GALAXY

David Lasky

I normally wait until after the production is complete before writing thank-you letters. However, I felt compelled to express my delight with the overall design of 'The Greatest Show in the Galaxy'. It was refreshing to see the various design departments working together to such excellent cohesive effect. I look forward to the studios.

Regards

John Nathan-Turner

John Nathan-Turner, Producer, Doctor Who

304 Union

24th May 1988

THE GREATEST SHOW IN THE GALAXY

Steve Bowman

I normally wait until after the production is complete before writing thank-you letters. However, I felt compelled to express my delight with the overall design of 'The Greatest Show in the Galaxy'. It was refreshing to see the various design departments working together to such excellent cohesive effect. I look forward to the studios.

Regards

John Nathan-Turner

WEDNESDAY 24th MAY WORK THROUGH

| | | | |
|------------|--------------------|--------------------|------------------------------------------------------------------------------|
| 12.10 | 2/25 | INT. RING | Ringmaster (Nord) (family) (Clowns) (Capt) Mags |
| | 2/27 | INT. RING | Ringmaster (C family) |
| | 2/33 | INT. RING | Ringmaster (Whizzkid) (family) |
| 12.15 | 3/9-3/11, 3/15 | | DOCTOR, DEADBEAT |
| 13.30 | 3/6 | INT. SEATING | Family |
| | 3/12 | INT. SEATING | Family / Morgana |
| | 3/24 | INT. SEATING | Family |
| | 3/25 | INT. RING | Ringmaster (Whizzkid) / Family Clowns |
| | 3/27 | INT. RING | Family |
| | 3/29 | INT. RING | Ringmaster (C Family) |
| 14.15 | 3/40 | INT. SEATING | Family |
| | 3/41-42 | DOCTOR? | |
| Not called | 3/45 | INT. RING | Doctor / Captain / Mags / Ringmaster Family / Clowns |
| | 3/46 | INT. SEATING | Family |
| | 3/47 | INT. RING | Doctor / Captain (Mags) / Family |
| | 4/1 | INT. RING | Doctor / Capt / Mags / Ringmaster / Family Clowns |
| Not called | 4/9 | INT. RING | Doctor / Capt / Mags / Ringmaster / Family Chief clown / Morgana / Clowns |
| | 4/10 | INT. SEATING | Doctor / Morgana / Chief clown (family Capt. (V.O)) |
| | 4/12 | INT. RING | Doctor (Mags) (Captain (dead)) (Clowns (family)) |
| | 4/13 | INT. SEATING | Doctor (Mags) (Morgana) (Chief clown Ringmaster (family)) |

WEDNESDAY CONT.

4/16 INT. RING Morgana / Ringmaster / Chief clown
family / clowns

4/14 INT. CORRIDOR Doctor / Mags

4/17 INT. VESTIBULE Doctor / Mags / Chief clown / 2 clowns /
Ringmaster

4/19 INT. CORRIDOR Doctor

~~4/22 INT. CORRIDOR Doctor~~

THURSDAY 25th MAY

1000 1/1 Circus Ring
 1005 1/35 Int Circus Vestibule
 1010 1/36 Int Circus Vestibule
 1015 1/40 Int Circus Ring
 1020 1/42 Int Seating
 1025 1/43 Circus Ring
 1030 1/44 Int Tent
 1035 1/46 Circus Ring
 1040 1/48 Ring
 1100 2/29 VESTIBULE
 1105 2/33 Ring
 1110 2/34 Ring
 1115 3/14 VESTIBULE
 1120 3/17 CORRIDOR
 1125 3/22 VESTIBULE
 1130 3/23 CORRIDOR
 1135 3/26 BACKSTAGE
 1140 3/28 BACKSTAGE
 1145 3/35 BACKSTAGE
 1150 3/36 BACKSTAGE
 1155 4/3 VESTIBULE
 1200 4/6 SEATING
 1230 LUNCH Ring
 1330 4/37 Ring
 4/39 VESTIBULE
 4/48 VESTIBULE
 1400 3/4 Corridor
 3/41 Corridor
 3/42 BACKSTAGE
 4/7 Ring
 1430 Scenes T.B.A.

Rm

Bellboy / CH CI / CIDR / Morgana

Morgana / Capt / Ringmaster / CH CI

Bellboy / Ringmaster / Clowns / Family

Capt / MAGS

Rm / Bellboy / Clowns

Capt / MAGS

MAGS / RINGMASTER

MAGS

Morgana / WH 22 KID

RINGMASTER / WH 22 KID / Family

Doctor

Rm / Morgana / CH Clown

CH Clown / Clowns

Morgana

CH CI / Clowns

CAPT / MAGS

CAPT / MAGS

CAPT / MAGS

Doctor / 2 Clowns

Doctor / Capt / MAGS / Clowns

Morgana / CH CI /

Morgana / CH CI / Family / CAPT VO

Doctor / Capt / MAGS / Family / CH CI / Morgana

ACE / MAGS / DEADBEAT

ACE / CAPT / MAGS / DEADBEAT

ACE / MAGS / DEADBEAT

DOCTOR

DOCTOR

Doctor / Capt / MAGS / Clowns

DOCTOR / CAPT / MAGS / Family / CH CI / Morgana

FRIDAY, 27TH MAY

1000-1100 WORK SCENES T.B.A.

1100-1300 PRODUCER'S RUN THRO' - STORY ORDER - FULL CAST

1400-1600 TECH RUN

1600-1700 PLANNING MEETING

SATURDAY, 28TH MAY

[NB Sophie Aldred NIA?
JANET HARGREAVES Fin 11AM
KATHRYN NOT AVAIL.]

0930-1100 WORK THROUGH NOTES - CIRCUS RING/SEATING

1100-1130 VESTIBULE

1130-onwards BACKSTAGE

SUNDAY, 29TH MAY - NO REHEARSALS

MONDAY, 30TH MAY

1000 RUN THROUGH - STORY ORDER -- FULL CAST

1400 Magic Rehearsal - Sylvester/Belt-Durham

1230 onwards - Make up TEST - MUM/DAGGERS/MORGANA/MAGS
Costume Check - MAGS.

TUESDAY, 31ST MAY

WEDNESDAY, 1ST JUNE

THURSDAY 2ND JUNE

STUDIO TC6 TELEVISION CENTRE

FRIDAY 3rd JUNE - SUNDAY 5th JUNE NO REHEARSALS

MONDAY 4th JUNE - REHEARSALS FOR 2ND STUDIO SESSION COMMENCE.
Room 60

THURSDAY 25th MAY

REVISED (25th May)

1000

1/1 Circus Ring
1/35 Int Circus Vestibule

1015

1/40 Int Circus Ring
1/42 Int Seating
1/43 Circus Ring
1/44 Int Tent
1/46 Circus Ring
1/48 Ring

1100

2/29 Vestibule
2/33 Ring

3/14 Vestibule
3/17 Corridor
3/22 Vestibule
3/23 Corridor
3/26 Backstage
3/28 Backstage
3/35 Backstage

4/3 Vestibule
4/6 Seating

1230 Lunch

RM

Bellboy / CH / CL / CL / Morgana

Blue Boy / Ringmaster / Clown / Family

Capt / Mags

RM / Bellboy / Clowns

Capt / Mags

Mags / Ringmaster

Mags
Morgana / Ringmaster

Ringmaster / Wizz Kid / Family

RM / Morgana / CH / Clown

CH / Clown / Clowns

Morgana

CH / CL / Clowns

Capt / Mags

Capt / Mags

Capt / Mags

Morgana / CH / CL

Morgana / CH / Family / Capt

| | | |
|---------------|----------------|---------------------------------------------------------------------------|
| 4/1 | INT. RING | Doctor / Capt / Mags / Ringmaster / Family Clowns |
| 4/9 | INT. RING | Doctor / Capt / Mags / Ringmaster / Family Chief Clown / Morgana / Clowns |
| 4/10 | INT. RING | Doctor / Morgana / Chief Clown (Family Capt (V.O.)) |
| 4/12 | INT. RING | Doctor (Mags) / Captain (dead) / Clowns (family) |
| 4/13 | INT. STAIRS | Doctor / Mags / Morgana / Chief Clown |
| 4/16 | INT. RING | Morgana / Ringmaster / Chief Clown Family / Clowns |
| 4/14 | INT. CORRIDOR | Doctor / Mags |
| 4/17 | INT. VESTIBULE | Doctor / Mags / Chief Clown / 2 Clowns / Ringmaster |
| 4/19 | INT. CORRIDOR | Doctor |
| 4/37 | Ring | Acc / Mags / Ringmaster |
| 4/39 | Vestibule | Acc / Capt / Mags / Ringmaster |
| 4/48 | Vestibule | Acc / Mags / Ringmaster |
| 3/4 | Corridor | Doctor |
| 3/41 | Common | Doctor |
| 3/42 | Backstage | Doctor / Capt / Mags / Clowns |
| 4/7 | Ring | Doctor / Capt / Mags / Family / Acc / Mags |
| Scenes T.B.A. | | |



file

PRODUCTION HAZARD ASSESSMENT FORM

SAFETY: AUTHORISATION FOR RECORDING/FILMING

cc: T.S.O. - London
Room C307, Centre House

C.S.O. - Regions
Room 360, 33 Cav. Square

PART 1

To: Manager DRAMA/SERIES Department

Programme "DOCTOR WHO"

Episode 1-4

1. Possible hazards identified *+ precaution proposed*

STUDIO RECORDING IN TC6 - 31ST MAY, 1ST & 2ND JUNE 1988

1. Illuminate artists with u.v. light as detailed on P18639/78

2. Risk C - Ep. 4 Sc. 9

We have a rope swinging - Kirbys are staging & supervising this effect. Sylvester McCoy will be securely harnessed and we will have mattresses for any rehearsals. He will be swinging across the circus ring set.

3. Risk C Ep. 4 Scs. 35/39/48

We have a wind machine and some falling rubble in order to achieve the effect of a collapsing tent. All artists and personnel will be at a safe distance and the effect will be fully supervised by Visual Effects & Design.

3. Safety Rating: A. - High Risk
B. - Medium Risk
C. - Low Risk

(Delete as applicable)

I understand that I have overall responsibility for arranging safe working conditions and practices in this programme, in accordance with the specific responsibilities detailed in the Television Safety Regulations.

(Signed) John Nathan-Turner

Producer

Date 25/5/88

PART 2

To: John Nathan-Turner (Producer)

Authorisation to record/film/transmit agreed in terms of safety.

(Signed) Amir Ghu

Manager

Date 25 May 88

TELEVISION DESIGN DEPARTMENT

35508

VARIATION ORDER AMENDING SCENIC SUPPLY CONTRACT

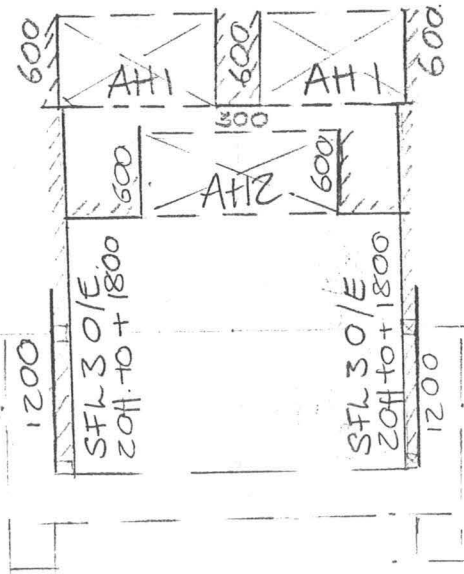
DISTRIBUTION 

THIS ORDER EFFECTS A CHARGE TO THE PRODUCTION AND ARISES FROM AN
ADDITIONAL REQUIREMENT OR A CHANGE TO AN EXISTING REQUIREMENT
INITIATED BY THE PRODUCTION DEPARTMENT

| MAN-HOURS | MATERIALS |
|-----------|-----------|
| | |

| | | |
|----------------------------------------------------------------------|------------------------------------|------------------------------------------|
| PROGRAMME TITLE <i>DE WHO THE GREATEST SHOW IN THE GALAXY</i> | COSTING NO. <i>50/LDL KZ334</i> | CONTRACTOR <i>ACKLAND & SIOUW</i> |
| STUDIO NO. <i>T.C. 8</i> | FILM STUDIO | LOCATION/COUNTRY |
| PRODUCER | DIRECTOR <i>A. WAREING</i> | DESIGNER <i>D. LASKEY</i> |
| | ZERO DATE <i>13 JUNE</i> | FILMING DATE <i>15/16 JUNE</i> |
| | | VTR/TX DATE <i>15/16 JUNE</i> |

PLEASE NOTE ALTERATION TO GROUND FLOOR PLAN
OF ANCIENT CIRCUS - DRAWING. 1 OF 4



SCENIC SUPPLY CO-ORDINATOR

DATE

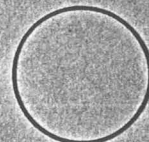
EXT.

DESIGNER

DATE *25 May* EXT.

VARIATION ORDER AMENDING SCENIC SUPPLY CONTRACT

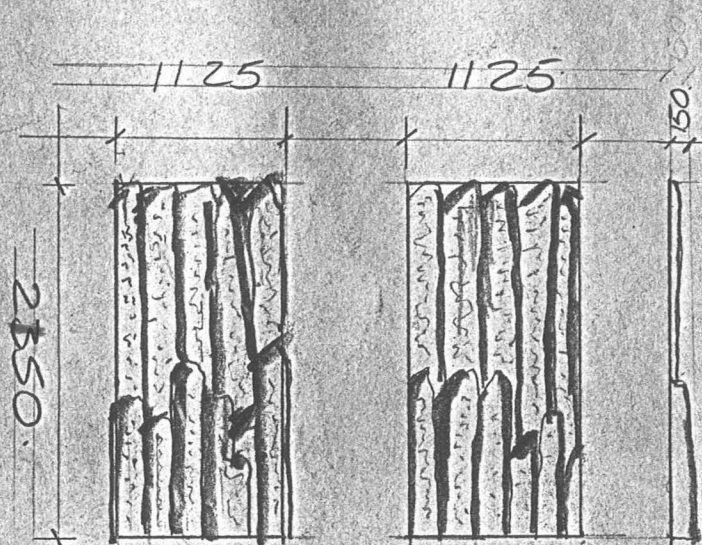
DISTRIBUTION



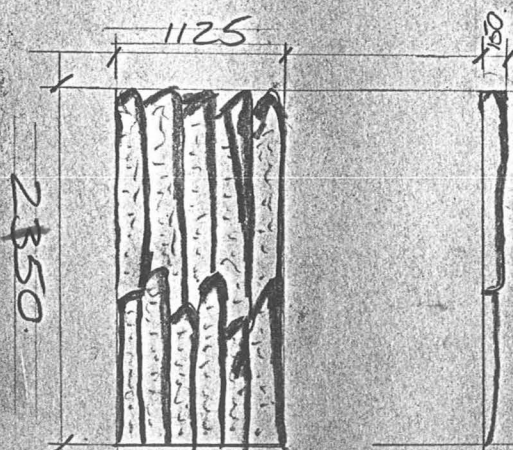
THIS ORDER EFFECTS A CHARGE TO THE PRODUCTION AND ARISES FROM AN
ADDITIONAL REQUIREMENT OR A CHANGE TO AN EXISTING REQUIREMENT
INITIATED BY THE PRODUCTION DEPARTMENT

| MAN-HOURS | MATERIALS |
|-----------|-----------|
| | |

| | | |
|-----------------------------------------------------------------|---------------------------------|---------------------------------------|
| PROGRAMME TITLE <u>DR WHO "THE GREATEST SHOW IN THE GALAXY"</u> | COSTING NO. <u>50/LDL K2334</u> | CONTRACTOR <u>ACKLAND & SNOW</u> |
| STUDIO NO. <u>T.C. 8</u> | FILM STUDIO | LOCATION/COUNTY |
| PRODUCER | DIRECTOR <u>A WAREING</u> | DESIGNER <u>DAVID LASKEY</u> |
| | | ZERO DATE <u>13th JUNE</u> |
| | | FILMING DATE |
| | | VTR/TX DATE <u>15/16 JUNE</u> |



2 OFF PANELS. - SIDE ELEV.



1 OFF PANEL. - SIDE ELEV.

JABOLITE ARTIST.

TO CARVE OUT JABOLITE
MOULDS - NO LARGER
THAN 7'10" x 3'9" AS
JAGGED ROCK - DESIGNER
TO SUPPLY REFERENCE
& DISCUSS - AKA 3 PANELS
TO FIT TOGETHER IN
DIFFERING ARRANGEMENTS
ROCKS TO HAVE
HIROGLYPHICS CARVED
INTO THEM.

SCENIC SUPPLY CO-ORDINATOR

DESIGNER

DATE

EXT.

DATE

EXT.

| | | | | | | | |
|-----------------------------------------------------------|--|--|--|-----------------------------------------|--|------------------------|--|
| Strand/Series Title DOCTOR WHO 75 | | | | STUDIO INFORMATION | | | |
| Programme Title THE GREATEST SHOW IN THE GALAXY | | | | Distribution | | Denotes Recipient | |
| Episode/Sub. Title | | | | Thro: | | Room No. and Building | |
| Costing Number 50/LDL K 231 K | | | | Prod. Costing Wk(s) | | Channel | |
| Programme Identificat'n Number | | | | Studio | | TCL | |
| Production date(s) 31 MAY, 1st + 2nd JUNE 88 | | | | Week(s) | | | |
| Filming/O.B. date(s) - | | | | Week(s) | | | |
| Producer JOHN NATHAN TURNER | | | | Room No. / Building 304 UNION | | Tel. Extn. | |
| Director ALAN WAREING | | | | Room No. / Building 311 UNION | | Tel. Extn. | |
| Designer DAVID LASKY | | | | Room No. / Building 3324 TVC | | Tel. Extn. | |
| | | | | Department D. Series/Seris | | File Copy | |
| | | | | Department D. Series/Seris | | Date 26.5.88 | |

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED?
HAVE ARMOURERS BEEN CONSULTED ON b)?
This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes.

Details of:-

- a) Fire Hazards (including vehicles): **Pyrotechnics when crystal Ball explodes (vis fx), FLASH: PUFFS (vis. fx)**

- b) Firearms and Weapons
Studio / Filming

- c) Chemicals
Studio / Filming

- d) Gas and Water:
Studio / Filming

- e) Animals:
Studio / Filming

- f) Special Equipment and Machinery for demonstration:
Studio / Filming
(if heavy or large, indicate weight and dimensions)

- g) Audience: Category and Number:
Studio / Filming

- h) Other information (e.g. Disabled Contributors / Dangerous Action):
Studio / Filming **Ultra Violet Light on Special reflective contact lenses on three Artists. [SAFETY GLASSES FOR CREW SUPPLIED.]**

CRYSTAL BALL (sugar glass) SHATTERS (vis fx)

FLYING TRAPESE (KIRBY'S CONTRAGURS) - ARTISTE TO REHEARSE THIS AT 1300. TUE 31 MAY

YES/NO
YES/NO

House Managers

| Premises | Address |
|------------------------------------------------------|-----------|
| Tel. Centre | 1271 T.C. |
| Lime Grove | SA6 LGS |
| T.F.S. | M104K.A. |
| Alexandra Palace | TG011AP. |
| Insert the relevant address in the distribution box. | |

Advised -

Barrier Cream on (make up) Exposed Skin

NOBODY NOT LESS THAN 5'0" LIMIT 10' FROM SOURCE of Light -

Sign WARNING "UV LIGHTING IN USE"

From: Planning Co-ordinator, Programme Planning

Room No. &
Building:

6055 TVC

Tel.
Ext.:

date: 31st May 1988

Subject: REVISED FINAL - WEEK 22

To: STUDIO ARRANGEMENTS DISTRIBUTION

file TJ.

Further to our meeting today, please find attached a Revised Final for week 22 as discussed.

Could we all meet again to look at the future weeks on Monday at 3.00 p.m. in room 1257a.

If there are any problems please give us a ring.

Heather Ruston

PP (Simon Mills)

| O/N | TC1 | TC3 | TC4 | TC5 | TC6 | TC7 | TC8 |
|------------------|-------------------------------------------------------|-------------------------|-------------------------------------|----------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|
| SATURDAY 28.5 | OUT OF SERVICE | | | GALLERY 'GRANDSTAND' (WITH PRES B.) HOPKINS 1/LSA G822N Tx:LIVE | EMPTY | | |
| SUNDAY 29.5 | OUT OF SERVICE | (RUSS ABBOTT | (EVERY STREET SHOULD HAVE ONE | (GRANDSTAND | EMPTY | (BEAT THE TEACHER | (RUSS ABBOTT |
| MONDAY 30.5 | OUT OF SERVICE | STANDING AND LIT) | STANDING AND LIT) | STANDING AND LIT) | EMPTY GALLERY 'WOGAN' (WITH MAIN RECEPTION) WEIL 50/LLV W513T Tx:LIVE | STANDING AND LIT) | STANDING AND LIT) |
| TUESDAY 31.5 | OUT OF SERVICE | | | | EMPTY | | |
| WEDNESDAY 1.6 | OUT OF SERVICE | | | | EMPTY | | S/L (OPPORTUNITY KNOCKS) |
| THURSDAY 2.6 | OUT OF SERVICE | | | GALLERY 'SPORT SWITHING POINT' FRY 1/LSA D866R Reh:1300 Tx:LIVE(1335-1810) | EMPTY GALLERY 'TOMORROWS WORLD' (WITH RECEPTION) REISZ 50/LSF C443S Reh:1030 Tx:LIVE | GALLERY 'BLUE PETER' (WITH GARDEN) BAXTER 1/LCH B811E Reh/Rec:1100-1215 Tx:LIVE | T. B. A. |
| FRIDAY 3.6 | OUT OF SERVICE | | | | EMPTY | | OPPORTUNITY KNOCKS FINAL MORRIS 1/LLV L303T (AR) Reh:1030 Reh/Rec:1430-1800 Reh:1900-2200 |
| | TC1 | TC3 | TC4 | TC5 | TC6 | TC7 | TC8 |
| WEEK 22 | ISSUED BY:- Planning Co-ordinator HEATHER PUSTOWKA | | | PABX: TC | VT Asst.: BERNADETTE WARREN | PABX: | |

BBC CURRENT STUDIO ARRANGEMENTS

ISSUE: REVISED FINAL - 31st MAY 1988

WEEK

ALL DETAILS ARE SUBJECT TO AMENDMENT

22

| TVT | GWD | Pres. A | Pres. B | Elstree C & IU1 | Elstree D & IU2 | IPC3 - IU3 | CREWS |
|----------------------|--------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|-----------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|
| ↑ | NON PRODUCTION DAY | WEATHER & PROMS HUBBARD 1/LPR A822N 1030-2200-C/D | GRANDSTAND HOPKINS 1/LSA G822N Reh:1000 Tx:LIVE | EASTENDERS 'LOT' SMITH 50/LDL K373P Reh/Rec:0930-1745 | | GRANDSTAND - GERMAN MOTORCYCLE GRAND PRIZ HOPKINS 1/LSA G822N 1400-1630 | SATURDAY 28.5 0 |
| | | | | | | | |
| ↓ | S/L | WEATHER & PROMS 1230-2200-C/D | YOUNG MUSICIAN OF THE YEAR TIPPING 1/LMA Q012A Reh:1030 Reh/Rec:1200-1330 | | | GRANDSTAND - GERMAN MOTORCYCLE GRAND PRIZ HOPKINS 1/LSA Y822T 0900-1530 MEXICAN GRAND PRIZ COMMENTARY BALCHIN 1/LSA N882E Reh:1600 Reh/Rec:1615-2340 | SUNDAY 29.5 0 |
| | | | | | | | |
| ↑ | TAKE TWO CHILVERS 1/LLV L358N Reh:1030 Reh/Rec:1430-1730 STRIKE | WEATHER & PROMS 1030-2200-C/D | CHILDRENS BBC | CHILDRENS BBC HUBBARD 1/LPR A169B Reh:0830 Tx:LIVE MONDAY-FRIDAY | | | MONDAY 30.5 1 |
| | | | | | | | |
| ↓ | EMPTY | WEATHER & PROMS 1030-2200-C/D | CHILDRENS BBC BABYLON 2 LINKS MALLINSON 1/LLM A004T Reh/Rec:1900-2100 | | | YOUNG MUSICIAN OF THE YEAR Reh:1800a Tx:LIVE(1930-2145) | TUESDAY 31.5 0 |
| | | | | | | EASTENDERS - (Cont'd) LOCATION: Reh/Rec:0730-1830 | |
| ↑ | AM S/L WOGAN WELL 50/LLV W515N Reh:1430 AR Tx:LIVE(1900-1935) Reh/Rec:EndTx-1945 | WEATHER & PROMS 1030-2200-C/D | CHILDRENS BBC POINTS OF VIEW GOVER 1/LPR Y809X Reh:1400 Reh/Rec:1530-1700 Tx:SAME EVENING DEF II LINKS MALLINSON 1/LLM A021T Reh/Rec:1930-2130 | EASTENDERS PROSSER 353-354 50/LDL K353H Reh:1045 Reh/Rec:1415-1615 Reh/Rec:1915-2200a | | LENNY HENRY 'C' POSNER 1/LLV L181H TECH RIG | WEDNESDAY 1.6 2 |
| | | | | | | EASTENDERS- LOCATION: (Con'd) Reh/Rec:0730-1930 | |
| ↓ | QUESTION TIME MAXWELL 1/ANC Q822F Reh:1630 Rec:1930-2130 Tx:SAME EVENING | WEATHER & PROMS 1030-2200-C/D NOTICEBOARD HUBBARD 1/LPR A822N Reh/Rec:1430-1700 | CHILDRENS BBC TOMORROWS WORLD REISZ 50/LSF C443S Reh:1130 Tx:LIVE | EASTENDERS (Cont'd) Reh:1030 Reh/Rec:1415-1615 Reh/Rec:1900-2145 | | LENNY HENRY 'E' POSNER 1/LLV L181H TECH RIG | THURSDAY 2.6 2 |
| | | | | | | EASTENDERS LOCATION: (Cont'd) Reh/Rec:0730-1830 | |
| ↑ | WOGAN WELL 50/LLV W516H Reh:1130 AR Reh/Rec:1500-1800 Tx:LIVE STRIKE | WEATHER & PROMS 1030-2200-C/D | CHILDRENS BBC FIVE TO ELEVEN ROLLS 1/LRP L626S Reh/Rec:1430-1900 | ELSTREE LOCATION AND 'LOT' SMITH 358-359 1/LDL K353H Reh/Rec:0930-1730 | | 'ALLO 'ALLO CROFT 18/26 50/LLC A018Y AR Reh:1045 Rec:1945-2145 | FRIDAY 3.6 2 |
| | | | | | | EASTENDERS- LOCATION: (Cont'd) Reh/Rec:0845-2045 | |
| TVT | GWD | Pres. A | Pres. B | Elstree C & IU1 | Elstree D & IU2 | IPC3 - IU3 | |
| LARGE STUDIO DAYS: 3 | | MAXIMUM CREW DAYS: 49 EXCLUDING T.P.C. | | CREW DAYS USED: 7 INCLUDING ELSTREE | | FOR REGIONAL DETAILS - CONTACT RELEVANT NPC PLANNING OFFICE | |
| | | | | | | WEEK 22 | |

File
From: John Nathan-Turner, Producer, DOCTOR WHO
Room No 8 Tel.
Building 304 Union Ext. date: 31st May 1988
Subject: WRITERS EXPENSES:
To: Television Accounts through: Man.Asst.Drama Series/Serials

Would you please pay the following expenses to:

PAYEE'S NAME Stephen Wyatt
& ADDRESS:

DATE EXPENSES INCURRED: 17th & 18th May 1988

TRAVEL EXPENSES: Return rail fare London-Weymouth
(Please give details) @ £23.00

OVERNIGHTS: 2 @ £47.11

TOTAL AMOUNT DUE: £117.22

PROGRAMME: DOCTOR WHO: 'THE GREATEST SHOW IN THE GALAXY'

PROGRAMME NUMBER: 50 LDL K 231 K

NOMINAL CODE: 115

SIGNED:

Corrine Godding
(see to J.N.T.)

DATE: Tuesday 31st May 1988

WEEK NO: 22

T.C.6

| | | | |
|---------------|------------------------------|------------------|-----------------------|
| PRODUCER: | Alan Wareing | TECH. CO-ORD.: | Michael Langley-Evans |
| DIRECTOR: | | LTG. DIRECTOR: | Don Babbage |
| DESIGNER: | David Laskey | SOUND SUP.: | Scott Talbott |
| P.M.: | Suzannah Shaw | CAMERA SUP.: | Alec Wheal |
| VISION MIXER: | Barbara Gainsley | CREW: | 11 |
| A.F.M.: | Duncan McAlpine/David Tilley | SENIOR ST.ENG.: | Stu White |
| FLOOR ASST.: | Sue Beard | PROD.OPS.SUP.: | Les Runham |
| COSTUME: | Ken Trew | LIGHTING C/HAND: | Colin Newman |
| MAKE-UP: | Denise Baron | STUDIO SUP.: | -- |
| | | PROP.BUYER: | Bob Blanks |

DOCTOR WHO 'THE GREATEST SHOW ON THE GALAXY'
1/LDL K231K

| | |
|------------------|------------------------------------------------------------------------------------------------------|
| 0900/1100 | Set and light |
| 1100/1200 | Technical rigging and lighting |
| 1200/1300 | STUDIO ENGINEERS LUNCH WILL BE TAKEN DURING THIS PERIOD) |
| (1300/1415 | Camera lineup) |
| 1315/1415 | LUNCH WILL BE TAKEN DURING THIS PERIOD |
| 1415/1600 | Camera rehearsal |
| 1600/1630 | Sound and vision lineup |
| <u>1630/1800</u> | <u>Camera rehearsal/Record on RB3 and RB4</u> |
| (1800/1845 | STUDIO ENGINEERS DINNER WILL BE TAKEN DURING THIS PERIOD) |
| (1845/1930 | Camera lineup) |
| 1800/1900 | DINNER WILL BE TAKEN DURING THIS PERIOD |
| 1900/1930 | Sound and vision lineup |
| <u>1930/2200</u> | <u>Camera rehearsal/Record on RB3 and RB4</u> <u>DOCTOR WHO 'THE GREATEST SHOW IN THE GALAXY'</u> |

15 minutes Camera clearance and Property movement

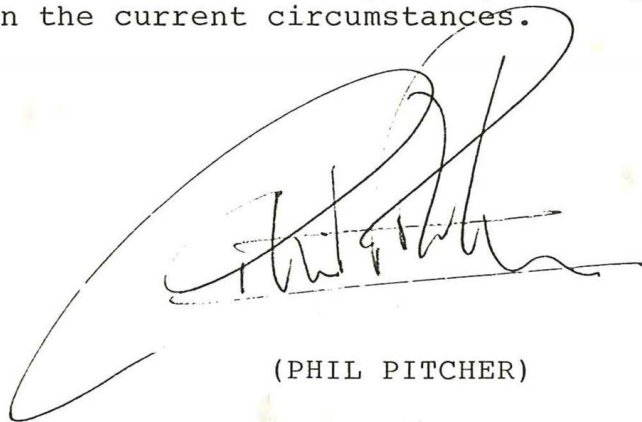
DR WHO : 4TH JUNE - 13TH JUNE

Because of the problems currently experienced at Television Centre we have agreed to accommodate the Dr. Who production team next week.

They will be working in a tent (to be built on Saturday, 4th) on the Boiler House car park. The tent will be demounted on Monday, 13th.

Every effort will be made to minimise the effect on site facilities such as parking. Please contact my office should any unsurmountable difficulty arise.

I am sure everyone appreciates the problems experienced by the Television Service in completing as many productions as possible in the current circumstances.

A large, stylized handwritten signature in black ink, appearing to read 'Phil Pitcher', is written over a horizontal line. The signature is fluid and cursive, with a large loop at the top.

(PHIL PITCHER)

And Talley

"DOCTOR WHO": THE GREATEST SHOW IN THE GALAXY

REHEARSAL SCHEDULE - 2ND STUDIO SESSION

603 N.A.

Wednesday, 13th June 88
MONDAY 6TH JUNE 1988

(JESSICA MARTIN N/A AM)

(NO CLOWNS AVAILABLE)

| <u>TIME</u> | <u>SCENE</u> | <u>SET</u> | <u>ARTISTS</u> |
|----------------------|----------------------------|---------------------------------|------------------------------------------------|
| | 1213 13. Lunch. | | |
| 1000 1300 | BLOCK | | |
| | 1/2 F | TARDIS | DOCTOR/ACE |
| | 1/4 F | TARDIS | DOCTOR/ACE (CH CLOWN VOICE) |
| | 1/6 F | TARDIS | DOCTOR/ACE (CH CLOWN VOICE) |
| 1045 1245 | 1245 13. Lunch. | | |
| | 2/32 2/32 F | Corridor CORRIDOR/WS | Clowns ACE/CH CLOWN/DEADBEAT/CLOWNS |
| | 2/35 2/35 F | Workshop WORKSHOP | ace / clown / deadbeat 4 (2) 4cls. |
| | 2/38 2/38 F | Workshop " | ace / bellboy / clown 2 |
| | 3/10 3/10 F | WORKSHOP | ACE/CH CLOWN/CLOWN |
| | 3/16 3/16 F | WORKSHOP | ACE/BELLBOY/CLOWNS |
| 1200 1300 | 3/18 F | WORKSHOP | DOCTOR/ACE/BELLBOY/DEADBEAT (CLOWNS) |
| | 3/20 F | WORKSHOP | DOCTOR/ACE/BELLBOY/DEADBEAT/CLOWNS |
| | 3/30 F | WORKSHOP | DOCTOR/ACE/BELLBOY/DEADBEAT/CLOWNS |
| | 3/31 F | CORR/WORKSHOP | DOCTOR/ACE/DEADBEAT |
| 1300 1600 | LUNCH TEA | | |
| 1400 1600 | 3/34 S | STONE ARCHWAY | DOCTOR/ACE/DEADBEAT |
| | 3/36 F | CORR/WORKSHOP | CH CLOWN/CLOWNS |
| | 3/37 S | STONE CHAMBER | DOCTOR/ACE/DEADBEAT |
| | 3/38 3/38 S | Workshop WORKSHOP | bellboy / ch clown / deadbeat |
| | 3/39 S | STONE CHAMBER | DOCTOR/ACE/DEADBEAT |
| 1500 1700 | 2/37 2/37 S | CORRIDOR/ ARCHWAY | DOCTOR/MAGS/RM VOICE |
| | 2/38 S | STONE CHAMBER | DOCTOR/MAGS/CAPT/CLOWNS |
| | 3/1 S | STONE CHAMBER | DOCTOR/CAPT/MAGS/CLOWNS |
| | 3/3 S | STONE ARCHWAY | DOCTOR/CAPT/MAGS/CLOWNS |
| | (3/21 | STONE CHAMBER | Eye shot) |

1800 approx.

1830 approx.

(NB - Call Gods + Mags to bring in context lenses)

4 clowns -

~~1800~~
Mickey
Alan
Paul
Dave

Thursday 2nd June
TUESDAY 7TH JUNE

(~~NO~~ CLOWNS)

| TIME | SCENE | SET | ARTISTS |
|------|-------------------|------------------------|------------------------|
| 1000 | 4/41 S | STONE CHAMBER/CORRIDOR | ACE/CAPT/MAGS/DEADBEAT |
| | 4/43 S | STONE CHAMBER | ACE/CAPT/MAGS/DEADBEAT |
| | 4/45 S | STONE CHAMBER | ACE/CAPT/MAGS/DEADBEAT |
| | 4/47 S | STONE CHAMBER | ACE/CAPT/MAGS/DEADBEAT |
| 1100 | 4/22 F | CORRIDOR | DOCTOR |
| | 4/23 F | ANCIENT CIRCUS | DOCTOR/FAMILY |
| | 4/27 F | ANCIENT CIRCUS | DOCTOR/FAMILY |
| | 4/29 F | ANCIENT CIRCUS | DOCTOR/FAMILY |
| 1200 | 4/31 F | ANCIENT CIRCUS | DOCTOR/FAMILY |
| | 4/34 F | ANCIENT CIRCUS | DOCTOR/FAMILY |
| | 4/36 F | " " | " " |
| | 4/38 F | " " | " " |
| 1300 | LUNCH | | |
| 1400 | 4/40 F | " " | " " |
| | 4/42 F | " " | " " |
| | 4/44 F | " " | " " |
| | 4/46 F | " " | " " |
| | 4/49 F | " " | " " |

1600 - FINISH

Friday 3rd June (Dad leave by 15.45) - Room 101.

1000 T.B.A.
~~15.50~~ Rev. Through - Andie's? (no clowns)

Sat 4th June (Ace N/A) T.B.A.
(T.B.A. Possible Run for Andie's (Not Mags))

Sun 5th June

Dad OFF (Setting Elsie)

THURSDAY 2ND JUNE
~~TUESDAY 7TH JUNE~~ (NO CLOWNS)

| TIME | SCENE | SET | ARTISTS |
|------|-------|------------------------|------------------------|
| 9:30 | | <i>Mags</i> | |
| 1000 | 4/41 | STONE CHAMBER/CORRIDOR | ACE/CAPT/MAGS/DEADBEAT |
| | 4/43 | STONE CHAMBER | ACE/CAPT/MAGS/DEADBEAT |
| | 4/45 | STONE CHAMBER | ACE/CAPT/MAGS/DEADBEAT |
| | 4/47 | STONE CHAMBER | ACE/CAPT/MAGS/DEADBEAT |
| 1100 | 4/22 | CORRIDOR | DOCTOR |
| | 4/23 | ANCIENT CIRCUS | DOCTOR/FAMILY |
| | 4/27 | ANCIENT CIRCUS | DOCTOR/FAMILY |
| | 4/29 | ANCIENT CIRCUS | DOCTOR/FAMILY |
| 1200 | 4/31 | ANCIENT CIRCUS | DOCTOR/FAMILY |
| | 4/34 | ANCIENT CIRCUS | DOCTOR/FAMILY |
| | 4/36 | " " | " " |
| | 4/38 | " " | " " |
| 1300 | LUNCH | | |
| 1400 | 4/40 | " " | " " |
| | 4/42 | " " | " " |
| | 4/44 | " " | " " |
| | 4/46 | " " | " " |
| | 4/49 | " " | " " |

*Mainly Block
 Family Scenes.
 + Action.*

1600 FINISH

FRIDAY 3rd JUNE

T.B.A.

~~9:30 Mags Transferring~~

10:00 as sched.

1300 ~~Mags~~

1400 ~~Rehearsal~~ 1/30 Capt/Mags/Mags/CA

1430 ~~Vestibule~~

2/6 Doctor/Mags/Ace/Kid

3/6 Mags/Fake/Girl

4/34 Deadbeat/Ace/Mags/Capt

1500 - 1600 Run Through +

1520 - 1600 Notes

~~15:30~~

~~Rap Seq~~

~~Rip Mags~~

~~1530~~

~~Rip Mags~~

~~1600~~

~~Ancient Circus~~

~~DOCTOR (NO F)~~

~~1530~~

~~Ancient Circus~~

~~DOCTOR/FAMILY (DOCTOR & Girl)~~

~~1600~~

~~Rap Sequences~~

~~R.M~~

SAT. 4th

Sunday Feeling 3rd June 101

1000 ✓1/2 Tardis

✓1/4 "

✓1/6 "

Doctor / ACE (CH. VOICED)

1100

✓4/23 Ancient Circus

Doctor / Family

✓4/27

✓4/29

✓4/31

✓4/34

✓4/36

✓4/38

✓4/40

✓4/42

✓4/44

✓4/46

✓4/49

1300 LUNCH

1400

2/35

Workshop

3/5

3/10

3/16

3/18

1430

3/20

3/30

3/31

3/36

3/38

Com to Workshop

Workshop

ACE / CH / Cl / Robots

ACE / Bellboy / Potatoes

ACE / Bellboy / Robots

ACE / Bellboy / Robots / Deadbeat

Doctor / ACE / Bellboy / Deadbeat
Robts

Doctor / ACE / Bellboy / Deadbeat

" " " "

Doctor / ACE

CH / Cl / Clowns

Bellboy / CH / Cl / Clowns
Potatoes

[illegible]

~~Thursday 7 June~~
THURSDAY 9TH JUNE

~~Tuesday 7 June~~

(MAGS N/A ALL DAY)

MAGS Available

BLOCK IN CLOWNS

Work here

| <u>TIME</u> | <u>SCENE</u> | <u>SET</u> | <u>ARTISTS</u> |
|-------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------|---------------------------------------------------------------------------------------------|
| <u>1000</u> | 2/32 F 2/35 F | CORR/WORKSHOP WORKSHOP (1st blk) | ACE/CH CLOWN/DEADBEAT/ CLOWNS ACE/CH CLOWN/ROBOTS |
| <u>1020</u> | 2/38 S | STONE CHAMBER | DOCTOR/(MAGS)/CAPT/CLOWNS |
| <u>1030</u> | 3/1 S 3/3 S 3/5 F | STONE CHAMBER CORRIDOR ARCH WORKSHOP(1st blk) | DOCTOR/CAPT/(MAGS)/CLOWNS DOCTOR/CAPT/(MAGS)/CLOWNS ACE/BELLBOY/ ROBOTS |
| <u>1100</u> | 3/10 F 3/16 F 3/18 F | WORKSHOP WORKSHOP WORKSHOP | ACE/BELLBOY/ROBOTS ACE/BELLBOY/ROBOTS DOCTOR/ACE/BELLBOY/DEADBEAT ROBOTS |
| <u>1130</u> | 3/20 F 3/30 F 3/31 F | WORKSHOP WORKSHOP CORR TO WORKSHOP | DOCTOR/ACE/BELLBOY/DEADBEAT/RB's DOCTOR/ACE/BELLBOY/DEADBEAT/RB's DOCTOR/ACE/DEADBEAT |
| <u>1200</u> | 3/34 S x 3/36 F 3/37 S | STONE ARCHWAY CORRIDOR OUT WORKSHOP STONE CHAMBER | DOCTOR/ACE/DEADBEAT CH CLOWN/CLOWNS DOCTOR/ACE/DEADBEAT |
| <u>1230</u> | 3/38 F 3/39 S | WORKSHOP (1st blk) STONE CHAMBER | BELLBOY/CH CLOWN/CLOWNS/ ROBOT CLOWNS DOCTOR/ACE/DEADBEAT |
| <u>1300</u> | LUNCH | | |
| <u>1400</u> | 1/2 F 1/4 F 1/6 F | TARDIS CONSOLE ROOM CONSOLE ROOM | DOCTOR/ACE DOCTOR/ACE/CH CLOWN VOICE DOCTOR/ACE/CH CLOWN VOICE |
| <u>1430</u> | 4/22 F 4/23 F 4/27 F 4/29 F 4/31 F 4/34 F 4/36 F 4/38 F 4/40 F 4/42 F | CORRIDOR ANCIENT CIRCUS | DOCTOR DOCTOR/FAMILY |

Tuesday 8th June Cont.
THURSDAY 9TH JUNE CONT
7th

| <u>TIME</u> | <u>SCENE</u> | <u>SET</u> | <u>ARTISTS</u> |
|-------------|--------------|------------|----------------|
| 1430 | 4/44 F | | |
| | 4/46 F | | |
| | 4/49 F | | |

N.B. KATHRYN HAS TO LEAVE BY 1630

If needed - block through scenes without Mags

STONE CHAMBER - 2/37
4/41
4/43
4/45
4/47

ALSO BLOCK & DISCUSS SCENES 1/13
2/5

Wednesday 9th June

10.00. ~~Possible Run Through 1st Indies (No Clowns Available!)~~

THURSDAY 9th JUNE (MAGS N/A) Clowns rejoin

10.00 Scenes T.B.A.

⁶¹²
~~FRIDAY 10TH JUNE~~
Wed. 8th

(DOCTOR ~~N/A ALL DAY~~) Avail.
(No Clowns)

| <u>TIME</u> | <u>SCENE</u> | <u>SET</u> | <u>ARTISTS</u> |
|-------------|-----------------------------------------|-------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|
| <u>1000</u> | 2/32 2/35 | CORR/WORKSHOP WORKSHOP | ACE/CH CLOWN/DEADBEAT/ CLOWNS ACE/CH CLOWN/ROBOTIC CLOWN |
| <u>1020</u> | 3/5 3/10 3/16 3/36 3/38 | WORKSHOP WORKSHOP WORKSHOP CORR/WORKSHOP WORKSHOP | ACE/ <u>BELLBOY</u> /ROBOTS ACE/BELLBOY/ROBOTS ACE/BELLBOY/ROBOTS CH CLOWNS/CLOWNS BELLBOY/CH CLOWN/ROBOT CLOWNS |
| <u>1130</u> | 4/41 4/43 4/45 4/47 | STONE CHAMBER/ CORR " " " | <u>ACE/CAPT/MAGS/DEADBEAT</u> ACE/CAPT/MAGS/DEADBEAT ACE/CAPT/MAGS/DEADBEAT ACE/CAPT/MAGS/DEADBEAT |
| 1230 | LUNCH | | |
| 1330 | SCENES TBA | | |

Poss India 2 Run Through Plan.

SATURDAY 11TH JUNE

(ACE OFF IF POSS)

Thursday 9th

*Clowns rejoin Blocked in
NO MAGS*

| <u>TIME</u> | <u>SCENE</u> | <u>SET</u> | <u>ARTISTS</u> |
|-------------|-----------------|------------------------------|-------------------------------------------|
| 1000 | 2/37 | CORRIDOR/ ARCHWAY | DOCTOR/MAGS/RINGMASTER'S VOICE |
| | 2/38 | STONE CHAMBER | DOCTOR/MAGS/CAPT/CLOWNS |
| | 3/1 | " | " " " |
| 1030 | 3/3 | STONE ARCHWAY | " " " |
| | 3/36 | CORRIDOR WORKSHOP | CH CLOWN/CLOWNS |
| | 3/38 | WORKSHOP | BELLBOY/CH CLOWN/CLOWNS/ ROBOTS |
| | <i>2/5</i> | <i>workshop</i> | <i>"</i> |
| | <i>3/5</i> | | <i>"</i> |
| | <i>3/58</i> | | <i>"</i> |
| 1100 | 4/22 | CORRIDOR | DOCTOR |
| | 4/23 | ANCIENT CIRCUS | DOCTOR/FAMILY |
| | 4/27 | | |
| | 4/29 | | |
| | 4/31 | | |
| | 4/34 | | |
| | 4/36 | | |
| | 4/38 | | |
| | 4/40 | | |
| | 4/42 | | |
| | 4/44 | | |
| | 4/46 | | |
| | 4/49 | | |

SATURDAY 11TH JUNE

(ACE OFF IF POSS)

| <u>TIME</u> | <u>SCENE</u> | <u>SET</u> | <u>ARTISTS</u> |
|-------------|--------------|-------------------|------------------------------------|
| 1000 | 2/37 | CORRIDOR/ARCHWAY | DOCTOR/MAGS/RINGMASTER'S VOICE. |
| | 2/38 | STONE CHAMBER | DOCTOR/MAGS/CAPT/CLOWNS |
| | 3/1 | " | " " " |
| 1030 | 3/3 | STONE ARCHWAY | " " " |
| | 3/36 | CORRIDOR/WORKSHOP | CH CLOWN/CLOWNS |
| | 3/38 | WORKSHOP | BELLBOY/CH CLOWN/CLOWNS/ ROBOTS |
| 1100 | 4/22 | CORRIDOR | DOCTOR |
| | 4/23 | ANCIENT CIRCUS | DOCTOR/FAMILY |
| | 4/27 | | |
| | 4/29 | | |
| | 4/31 | | |
| | 4/34 | | |
| | 4/36 | | |
| | 4/38 | | |
| | 4/40 | | |
| | 4/42 | | |
| | 4/44 | | |
| | 4/46 | | |
| | 4/49 | | |

SUNDAY 12TH JUNE

NO REHEARSALS

1000

~~5/34~~ 3/34

Need For Rehearsal on Sunday

1

2/1 Doctor's Jacket + Handle

3/1 Straight Jacket

Upside Down Frame

Cassette Player Retained

For Monday Rehearsal

Snake + Handler

Jeff Durham 930 - 1630

NB = Tues. Sylvester + Sophie for ~~Real~~ Post Line.

Fri. Sylvester + Sophie other Team.

MONDAY 13TH JUNE

| <u>TIME</u> | <u>SCENE</u> | <u>SET</u> | <u>ARTISTS</u> |
|-----------------|---------------------------------------------------|------------|-------------------------|
| 930 | MAGIC REHEARSAL | | SYLVESTER + JEFF DURHAM |
| 1000 | TBA | | FULL COMPANY |
| 1030 | TECHNICAL RUN-THROUGH (REC ORDER) | | FULL COMPANY |
| 1230 | LUNCH | | |
| 1330 | SCENES T.B.A. | | |
| 1430 | PRODUCER'S RUN THROUGH (STORY ORDER) | | FULL COMPANY |
| | FOLLOWED BY | | |
| 1530 | NOTES + MAGIC REHEARSAL - SYLVESTER & JEFF DURHAM | | |
| | include with SNAKE AND HANDLER | | |
| | (NB: JESSICA MARTIN TO LEAVE BY 1530) | | |

(DAVID INTERVIEW Late Pm)

TUESDAY 14TH JUNE

1000 - WORK THROUGH NOTES - FULL COMPANY

1530 - 1630 Prod Run.

Notes

1530 Producer's Run-Through - Full Cast [Excl. 4 downst + Girl]

1630 Notes

WEDNESDAY 15TH JUNE & THURSDAY 16TH JUNE + SATURDAY 18th JUNE

STUDIO RECORDING ~~TC6~~ LASKY STUDIO - ELSTREE CAR PARK.

Trans Note Studio - 15th June

Wed 16th Studio

Thurs 17th Studio

RECORDING ORDER

PROJECT NO. 50/LDL K231K

ELSTREE CARPARK

D O C T O R W H O (7J)

"THE GREATEST SHOW IN THE GALAXY"

By

Stephen Wyatt

PSC SHOOT: MONDAY 6TH JUNE - FRIDAY 10TH JUNE

| | |
|---------------------------------|----------------------------------------|
| Producer | JOHN NATHAN TURNER |
| Director | ALAN WAREING |
| Script Editor | ANDREW CARTMEL |
| Production Associate | JUNE COLLINS |
| Assistant | HILARY BARRATT |
| Production Managers | SUZANNA SHAW |
| | IAN FRASER |
| Production Assistant | ALEX TODD |
| Assistant Floor Managers | DAVID TILLEY |
| | DUNCAN McALPINE |
| Floor Assistant | ALEX STARR |
| Producer's Secretary | LORRAINE GODDING |
| Designer | DAVID LASKEY |
| Design Assistant | JULIA GREYSTY |
| Costume Designer | ROS EBBUTT |
| Costume Assistant | SARAH JANE ELLIS |
| Dressers | DEBBIE ROBERTS |
| | TIM BONSTOW |
| | MICHAEL JOHNSTON |
| | ANN RICHARDSON/PATRICIA |
| Make-Up Designer | DEE BARON McAULEY |
| Make-Up Assistants | HELEN JOHNSON |
| | MARK PHILLIPS |
| | LYN SOMERVILLE |
| Technical Co-Ordinator | MIKE LANGLEY-EVANS |
| Lighting Director | DON BABBAGE |
| Sound Supervisor | SCOTT TALBOT |
| Deputy Sound Supervisor | MIKE WEAVER |
| Vision Mixer | M/T JULIE MANN W/T/F DENA |
| Cameramen | ALEC WHEAL(& crew 6) LONG |
| Visual Effects Designer | STEVE BOWMAN |
| Video Effects Designer | DAVE CHAPMAN |
| Properties Buyer | BOB BLANKS |
| Prod. Operative Supervisor..... | LES RUNHAM |
| Production Operatives | |

C A S T L I S T

"THE GREATEST SHOW IN THE GALAXY"

THE DOCTOR SYLVESTER McCOY
ACE SOPHIE ALDRED
CAPTAIN T.P. McKENNA
MAGS JESSICA MARTIN
RINGMASTER RICCO ROSS
CHIEF CLOWN IAN REDDINGTON
MORGANA DEBBIE MANSHIP
BELLBOY CHRISTOPHER GUARD
DEADBEAT CHRIS JURY
WHIZZKID GIAN SAMMARCO
NORD DANIEL PEACOCK
DAD DAVID ASHFORD
MUM JANET HARGREAVES
LITTLE GIRL KATHRYN LUDLOW

CLOWNS

ALAN HEAP
JOHN ALEXANDER
HUGH SPIGHT
PAUL MILLER
DAVE PUMFRETT

JEFF DAVIES
NICKY DEWHURST
KARL McGEE

DRESSING ROOM LIST

MONDAY 6TH - FRIDAY 10TH JUNE

26 ✓ SYLVESTER McCOY

25 ✓ T.P. McKENNA

29 ✓ SOPHIE ALDRED

30 ✓ JESSICA MARTIN

39 ✓ CHRISTOPHER GUARD (sorry boys!!)
IAN REDDINGTON
RICCO ROSS
CHRIS JURY
DANIEL PEACOCK
GIAN SAMMARCO
DAVID ASHFORD

58 ✓ DEBBIE MANSHIP
JAN HARGREAVES
KATHRYN LUDLOW

57 ✓ KARL McGEE
PAUL MILLER
NICKY DEWHURST
ALAN HEAP
JEFF DAVIES
JOHN ALEXANDER
HUGH SPIGHT
DAVE PUMFRETT

"DR. WHO - THE GREATEST SHOW IN THE GALAXY"

RECORDING SCHEDULE

| | |
|-----------|---------------------------------------|
| 0715 | Doctor Who coach departs T.C.-Elstree |
| 0800-0830 | Breakfast |
| 0830-0930 | Rig/Set/Light |
| 0930-1200 | Record |
| 1200-1300 | Lunch |
| 1300-1730 | Record |
| 1730-1815 | De-rig |
| 1815 | Elstree shuttle departs for T.C. |
| 1830 | Doctor Who coach departs Elstree-T.C. |

NB. Monday - 1845 Dr Who coach depart Elstree.

TRAVEL ARRANGEMENTS

Please see Maps for directions.

SHUTTLE TIMES

From T.C. to Elstree

(APPROX. JOURNEY TIMES
40 minutes)

0800
0900
0945
1145
1430
1715

From Elstree to T.C.

0845
1100
1345
1630
1730
1815

DOCTOR WHO COACH

Linkline
Coach
(Linkline _____)

) thru Transport x7299

There will be a coach leaving Television Centre
at 0715 every morning for crew and artistes.
(Obviously costume/make-up calls may make this
unpractical for artistes).

The coach will return at 1830 to Television Centre.

TRAIN TIMES

From King's Cross (Midland City Line) - Elstree
()

7 and 37 minutes past the hour.
Journey time 21 minutes.

From Elstree-King's Cross

16 and 46 minutes past the hour



BBC ELSTREE CENTRE

BY ROAD

From A1/M25 (Exit 23)

Follow A1 South towards London

About 1 mile south filter left to Borehamwood. Follow signs to Town Centre – Clarendon Road is on the right

BY RAIL

From London

Nearest BR station is Elstree & Borehamwood

The London station is Kings Cross Midland City in Pentonville Road. All trains call also at Moorgate, Barbican and Farringdon and one each hour stops, in addition, at Kentish Town, West Hampstead, Cricklewood, Hendon and Mill Hill Broadway. The journey takes about 20 minutes

Turn right outside the station along Borehamwood High Street – Clarendon Road is on the left

BY ROAD

From West End/City

Take A1(A41) north to Northway Circus where they divide. Follow A1 to right

Straight across at 1st roundabout then left exit to Borehamwood – about 1 mile

Follow signs to Town Centre – Clarendon Road is on the right

Heathrow
M4
M40

BY ROAD

From West London & M1 (Exit 4 – Southbound only)

Along Wood Lane & Scrubbs Lane, right at Harrow Road then 1st left Wrottesley Road
Keep left at mini-roundabout on Wrottesley Road. Turn right at junction with Harlesden Road then immediately left along Pound Lane following signs to Neasden
Right at junction with Willesden High Road then left at lights into Dudden Hill Lane
Follow main road to roundabout – take exit to north, bearing right under North Circular along Neasden Lane

Almost at the top of the hill, at the mini-double-roundabout, take the first left off the second circle along the A4140 (Salmon Street). NB Don't bear left towards Wembley Stadium

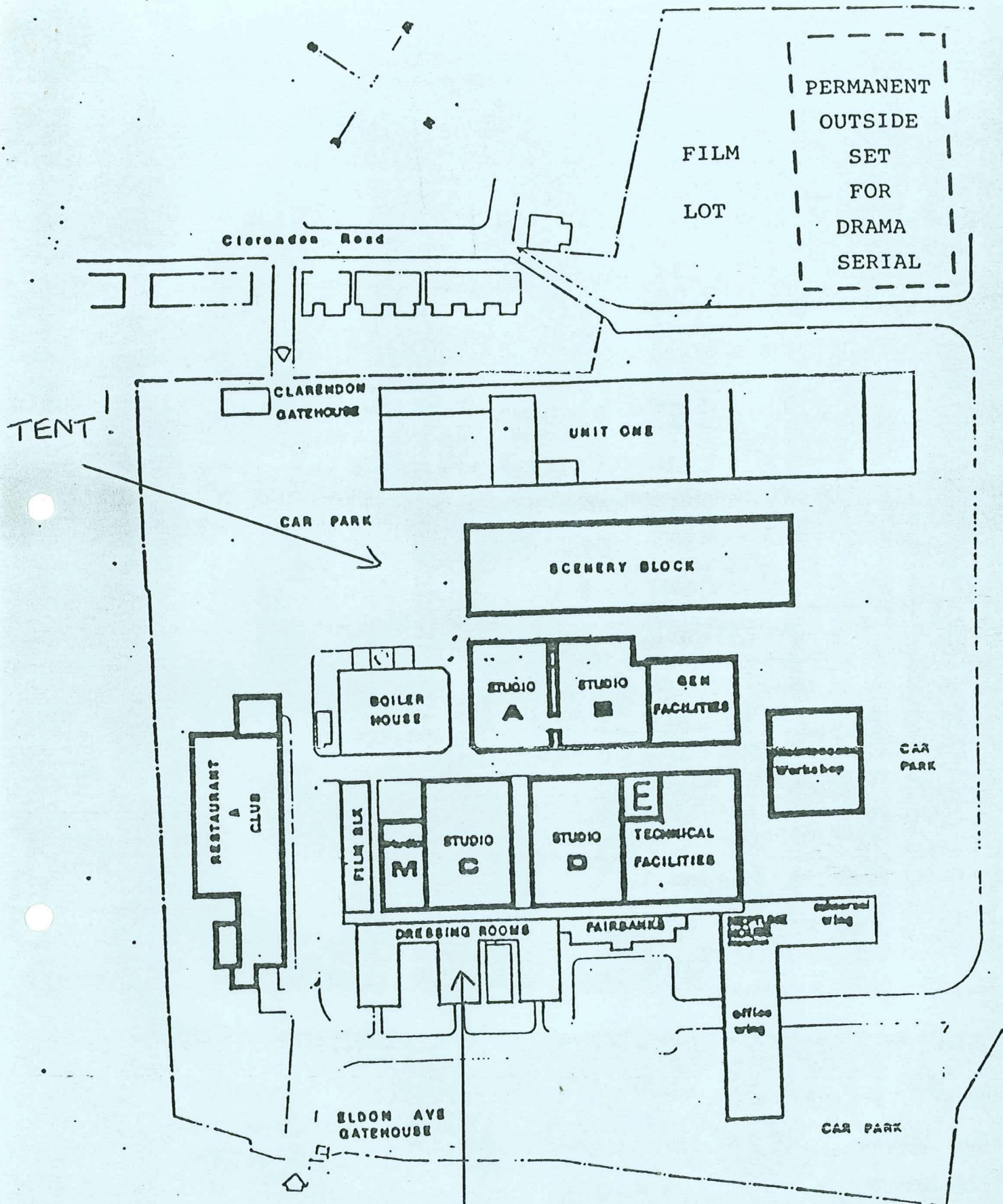
Follow the A4140 north along Fryent Way, Honeypot Lane & Marsh Lane to the traffic lights at Stanmore

Right along London Road, past the station and left at the roundabout up Brockley Hill (A5 to Watford & St Albans)

Over the M1 (Exit 4) and straight across the roundabout at the A41 (A5183 to Elstree)

Through the traffic lights at Elstree and down the hill

Right along A5135 (Allum Lane) to Borehamwood – Clarendon Road is on the left



MAKE-UP TRAINING
SCHOOL - 1ST FLOOR.

CANTEEN/TEA BAR FACILITIES

RESTAURANT

0900-1000

1000-1115

1200-1415

1515-1615

TEABAR First Floor Neptune House

0930-1130

1200-1430

1515-1630

Catering Manager

TO SUMMARISE THE O.B.:—



MONDAY, 6TH JUNE

VESTIBULE

- (1) 2/2 MORG/CH.CLOWN
- (2) 2/4 DOCTOR/ACE/MORGANA/CH.CLOWN
- (3) 2/6 DOCTOR/ACE/MORGANA/CH.CLOWN/RINGMASTER (tannoy)
- (4) 2/19 ACE/MORGANA/RINGMASTER
- (5) 2/21 ACE/RINGMASTER/MORGANA/CH.CLOWN/WHIZZKID
4 CLOWNS Karl/Paul/Dave/Jeff
- (6) 2/29 MORGAN/WHIZZKID
- (7) 3/2 MORGANA
- (8) 3/9 DOCTOR/DEADBEAT
- (9) 3/14 RINGMASTER/MORGANA/CH.CLOWN/4 CLOWNS
Karl/Paul/Nicky/Alan
- (11) 3/33 MORGANA
- (12) 3/22 MORGANA
- (10) 4/3 MORGANA/CH.CLOWN
- (14) 4/19 DOCTOR (*while Undertakers Change*)
- (13) 1/35 *up to Undertakers Change*
BELLBOY/MORGANA/CH.CLOWN/3 CLOWNS
Hugh/Dave/John
- (15) 1/38 *FM* MORGANA/CAPTAIN/MAGS/CH.CLOWN
- (16) 4/17 *Rei?* DOCTOR/MAGS/CH.CLOWN/FATHER (tannoy)
4 CLOWNS Alan/Nicky/Paul/Hugh
- (18) 4/39 ✓ ACE/MAGS/DEADBEAT/CAPTAIN (zombie) — *wild track to do Plus.*
- (17) 4/35 ✓ ACE/MAGS/DEADBEAT/CAPTAIN (zombie)
- (19) 4/48 ✓ ACE/MAGS/DEADBEAT

KITE STORE

- 2/22 ACE/BELLBOY
- 2/24 ACE/BELLBOY/CH.CLOWN/4 CLOWNS
Karl/Paul/Dave/Jeff

| | Mm | Loc | on St |
|--------------------------------|------------------|-------------------------------------------|-----------------|
| <u>Thursday 24</u> | | | |
| <u>Breakfast</u> Doc. ✓ | 8.45 | — | 9.30 |
| CAPTAIN ✓ | 8.45 | 8.45 | 9.30 |
| MAGS ✓ | 8.00 ✓ | → | 9.30 |
| Ringmaster ✓ | 8.45 | → | 9.30 |
| DAD ✓ | 8.45 | — 8.30 | 8.30 |
| Need Give Muff. 3 Family Mum ✓ | 7.00 | — AFTER | 9.30 |
| Girl | 8.00 | 9.00 | |
| 6 Clowns ✓ | 8.30 | 8.30 | 9.30 |
| MOREANA ✓ | 8.35 | 8.30 | 9.45 |
| Wazzkidd ✓ | 9.00 | 8.45. | 9.45 |
| Chief Clown ✓ | 9.00 ✓ | → | 10.15. |
| ACE ✓ | 10.00 | 10.00 | 11.00 |
| DEADBEAT ✓ | 10.45 | 10.45. | 11.00 |
| Blue Boy ✓ | 10.45 | 10.45 (Check Room) let him Here. | 11.15. |

HILARY

~~JOHN N4~~ LANCAN

GEORGE HEATHCOTE
HAS FOUND (DANNY
PEACOCK'S AGENT)
TELE

PLEASE GIVE Him
RING. WHAT
TIME START/FINISH
Tomorrow.

N.B. 2 dancers
will be available to
sit in Bandstand area.
Raymond Dunstan
EARTH G
John Alexander &
Jeff Davies not available
all day

TUESDAY, 7TH JUNE

RING/SEATING

Mags
transf.
scenes

9.30 3/45 DOC/CAPTAIN/MAGS/RINGMASTER/FAMILY
6 CLOWNS Paul/Nicky/Alan/Karl/Hugh/Dave

(3/46 FAMILY

(3/47 DOC/CAPTAIN/MAGS/RINGMASTER/FAMILY
6 CLOWNS Paul/Nicky/Alan/Karl/Hugh/Dave *Jeff*

SCENES TO BE DONE DURING MAKE-UP CHANGES

9.30 3/6 FAMILY

9.45 3/12 FAMILY/MORGANA

3/24 FAMILY/6 CLOWNS Paul/Nicky/Alan/Karl/Hugh/Dave

9.50 3/25 RINGMASTER/WHIZZKID/FAMILY/6 CLOWNS
Paul/Nicky/Alan/Karl/Hugh/Dave

3/27 FAMILY/WHIZZKID/RINGMASTER/6 CLOWNS
Paul/Nicky/Alan/Karl/Hugh/Dave

3/29 RINGMASTER/FAMILY/6 CLOWNS
Paul/Nicky/Alan/Karl/Hugh/Dave

3/40 RINGMASTER/FAMILY/6 CLOWNS
Paul/Nicky/Alan/Karl/Hugh/dave

AFTER TRANSFORMATION COMPLETED

10.15 4/1 DOCTOR/CAPTAIN/MAGS/RINGMASTER/FAMILY
6 CLOWNS Paul/Nicky/Alan/Karl/Hugh/Dave

4/9 DOCTOR/CAPTAIN/MAGS/RINGMASTER/FAMILY
CH.CLOWN/MORGANA/6 CLOWNS
Paul/Nicky/Alan/Karl/Hugh/Dave *Jeff*

4/10 DOCTOR/CAPTAIN/MAGS/RINGMASTER/CH.CLOWN
MORGANA/FAMILY/6CLOWNS
Paul/Nicky/Alan/Karl/Hugh/Dave

Paul Nicky
Card

Contd...

Wed.
TUESDAY, 7TH JUNE Contd....

Mags
transfs
back

4/12

DOCTOR/MAGS/CAPTAIN/MORGANA/CH.CLOWN
FAMILY/RINGMASTER/6 CLOWNS
Paul/Nicky/Alan/Karl/Hugh/Dave

4/13

DOCTOR/MAGS/MORGANA/CH.CLOWN/RINGMASTER
FAMILY/6 CLOWNS
Paul/Nicky/Alan/Karl/Hugh/Dave

1/100
1/100
~~1/37~~

ACE/MAGS/DEADBEAT

1/100

~~1/42~~

CAPTAIN/MAGS/RINGMASTER/BELLBOY
3 CLOWNS Hugh/Dave/Alan

1/100

~~1/43~~

RINGMASTER/BELLBOY/CAPTAIN/MAGS
3 CLOWNS Hugh/Dave/Alan

~~1/44~~

CAPTAIN/MAGS/BELLBOY/RINGMASTER
3 CLOWNS Hugh/Dave/Alan

~~1/46~~

MAGS/CAPTAIN/BELLBOY/RINGMASTER
3 CLOWNS Hugh/Dave/Alan

~~1/48~~

MAGS/CAPTAIN/RINGMASTER/BELLBOY
3 CLOWNS Hugh/Dave/Alan

John Alexander &
Jeff Davies not
available all day

WEDNESDAY, 8TH JUNE

BACKSTAGE

| | | |
|--------|-------------------------------------------------------------------------------|------|
| 2/16 ✓ | DOCTOR/CAPTAIN/MAGS/RINGMASTER/NORD Nicky/Alan | 130 |
| 2/18 ✓ | DOCTOR/CAPTAIN/MAGS/NORD/DEADBEAT | |
| 2/20 ✓ | DOCTOR/CAPTAIN/MAGS/NORD/DEADBEAT CH.CLOWN/4 CLOWNS Hugh/Karl/Dave/Paul | |
| 2/23 ✓ | DOCTOR/CAPTAIN/MAGS/NORD/DEADBEAT 4 CLOWNS Hugh/Karl/Dave/Paul | |
| 2/26 ✓ | DOCTOR/MAGS/CAPTAIN/NORD/RINGMASTER 2 CLOWNS Hugh/Dave | |
| 2/28 ✓ | DOCTOR/MAGS/CAPTAIN/2 CLOWNS Hugh/Dave | |
| 2/31 ✓ | DOCTOR/MAGS/CAPTAIN/2 CLOWNS Hugh/Dave | |
| 2/34 ✓ | DOCTOR/MAGS/CAPTAIN/2 CLOWNS Hugh/Dave | |
| 2/36, | RINGMASTER/WHIZZKID/CAPTAIN 4 CLOWNS Hugh/Dave/Alan/Nicky | 1500 |
| 3/7 | RINGMASTER/MORGANA/CH.CLOWN/WHIZZKID 2 CLOWNS Hugh/Dave | |
| 3/13 | CAPTAIN/MAGS/WHIZZKID/CH.CLOWN 6 CLOWNS Hugh/Dave/Karl/Paul/Nicky/Alan | |
| 3/19 | CAPTAIN/MAGS/WHIZZKID/RINGMASTER 4 CLOWNS Paul/Karl/Nicky/Alan | |
| 3/26 ✓ | CAPTAIN/MAGS/2 CLOWNS Nicky/Alan | |
| 3/28 ✓ | CAPTAIN/MAGS/WHIZZKID/2 CLOWNS Nicky/Alan | |
| 3/35 | CAPTAIN/MAGS/2 CLOWNS Nicky/Alan | |
| 3/42 | DOCTOR/CAPTAIN/MAGS/2 CLOWNS Hugh/Dave | |

Jessica not
available all day

THURSDAY, 9TH JUNE

Vince

RING/SEATING

CONTACT LENSES SHOTS t.b.c.

scenes 4/1 4/9 4/10
shots 46 49 67 75 84B 84E

I' Doctor who over Stander. 1:00

4/16 ✓ MORGANA/RINGMASTER/CH.CLOWN/FAMILY
8 CLOWNS

1/1 ✓ RINGMASTER

1/4 RINGMASTER/CH.CLOWN/8 CLOWNS
(Tardis inserts)

1/40 RINGMASTER/BELLBOY/3 CLOWNS
Hugh/Dave/John

2/8 DOCTOR/ACE/FAMILY/8 CLOWNS

2/9 2 DOCTOR/ACE/FAMILY/8 CLOWNS

2/10 1 DOCTOR/ACE/FAMILY/8 CLOWNS

2/11 DOCTOR/ACE/FAMILY/RINGMASTER/8 CLOWNS

2/12 DOCTOR/ACE/FAMILY/RINGMASTER/8 CLOWNS

2/13 DOCTOR/ACE/RINGMASTER/FAMILY/CH.CLOWN
8 CLOWNS

2/14 DOCTOR/ACE/RINGMASTER/FAMILY/CH.CLOWN
8 CLOWNS

2/15 DOCTOR/ACE/RINGMASTER/FAMILY/CH.CLOWN
8 CLOWNS

2/33 RINGMASTER/WHIZZKID/FAMILY/8 CLOWNS

2/25 RINGMASTER/NORD/FAMILY/DOCTOR/8 CLOWNS

2/27 RINGMASTER/6 CLOWNS Hugh/Dave/Karl/
Paul/Nicky/Alan

2/36 Ringmaster / Whizzkid / Capt / 4 clowns

3/7 Ringmaster / Morgana / Ch Clown / Whizzkid / 2 clowns (Hugh/Dave)

4/17 - Vestibule Corridor

2/7

2/17

Sylvester not available
p.m.

FRIDAY, 10TH JUNE

CORRIDORS

| | | |
|------|-----------------------|---------------------------------------------|
| 2/7 | DOCTOR/ACE/CH.CLOWN | (Vestibule Corridor) |
| 4/14 | DOCTOR/MAGS | (Vestibule Corridor) |
| 3/41 | DOCTOR/2 CLOWNS | Hugh/Dave |
| 3/4 | DOCTOR | (Corridor junction) |
| 3/8 | CAPTAIN/MAGS/4 CLOWNS | Karl/Paul/Nicky/Alan |
| 3/11 | DOCTOR/DEADBEAT | |
| 3/15 | DOCTOR/DEADBEAT | |
| 3/23 | CH.CLOWN/4 CLOWNS | Karl/Paul/Nicky/Alan |
| 3/17 | CH.CLOWN/4 CLOWNS | Karl/Paul/Nicky/Alan |
| 2/17 | ACE/CH.CLOWN/4 CLOWNS | Dave/Jeff/Karl/Paul (Vestibule corridor) |
| 2/30 | ACE | |

| | | |
|----------------------|----------------|--------------------------------------------------------|
| 2/16 | Backstage | Doc/Capt/Mags/RN/Ward/Nicky/Alan |
| 3/42 | " | Doc/Capt/Mags/Hugh/Dave |
| 4/17 | Vest Corridor | Doc/Mags/Capt/Fran/Vance 4 Clowns/Alan/Nicky/Paul/Hugh |
| 4/14 | Vestibule Cor. | Doc/Mags |
| 3/41 | | Doc/2 clowns H+D. |
| 3/4 | Corr Junction | Doc/RN |
| 3/11 | | Doc/Deadbeat |
| 3/15 | | Doc/Deadbeat |
| 3/8 | | Capt/Mags/4 clowns Karl/Paul/Nicky/Alan |
| 3/23 | | Capt/4 clowns. Karl Paul Nicky, Alan |
| 3/17 | | Capt/4 clowns |
| 2/17 - Vest Corridor | | ACE/Capt/4 clowns |
| 2/30 | | ACE. |

18th page (from Wednesday)

3/7 3/13 2/30? 3/19 3/25 11/6. 2/22 2/24.

FRANK MURRAY NEVIN (Composer)
"NARSIGUS" Circus Tune:
MAGUEENS (Kung-fu)
Lorraine Munn Library

June Collins

"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

①

MONDAY 6TH JUNE

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
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RECORDING PAUSE

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RECORDING PAUSE

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RECORDING PAUSE

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|----------------------------------------------------------------|--------------------------------------------------------------------------------------------|--------------------------------|-----------|-------------------------------------------------|----------------|
| <p>-THAT CARDS -BOOK TICKET SAKES -ROLL of TICKETS</p> | <p>2/2 INT. VESTIBULE Morgana stares into crystal. Ch. Clown announces Doc/Ace</p> | <p>MORGANA CHIEF CLOWN</p> | <p>D1</p> | <p>1D 3C circus D/S drapes out</p> | <p>163-164</p> |
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RECORDING BREAK

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| <p>-THAT CARDS -BOOK TICKET SAKES -ROLL of TICKETS -Doc's umbrella</p> | <p>2/4 INT. VESTIBULE Doctor & Ace enter. Morgana talks about the circus.</p> | <p>DOCTOR (umb) ACE MORGANA CHIEF CLOWN</p> | <p>D1</p> | <p>1C 2E 3C D/S drapes out</p> | <p>165-172</p> |
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RECORDING PAUSE

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| <p>-THAT CARDS -BOOK TICKET SAKES -ROLL of TICKETS -Doc's umbrella</p> | <p>2/6 INT. VESTIBULE Morgana tries to dissuade Doc/Ace from entering ring. Chief Clown stops her & notices earring.</p> | <p>DOCTOR (umb) ACE MORGANA CH. CLOWN RINGMASTER (Tannoy)</p> | <p>D1</p> | <p>1C 1D 2E 2F 3C D/S drapes in Tannoy</p> | <p>173-179</p> |
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RECORDING PAUSE

**N.B. record Ringmaster's
Tannoy line 2/37

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| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
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RECORDING PAUSE

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| <ul style="list-style-type: none"> - TARGET CARDS - BOOK OF SALES - ROLL OF TICKETS - WHIP | <p>2/19 INT. VESTIBULE</p> <p>Ace hides near Morgana as Ringmaster enters. She listens to conversation.</p> | <p>ACE</p> <p>MORGANA</p> <p>RINGMASTER</p> | | <p>D/S drapes & kite in</p> | |
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RECORDING PAUSE

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| <ul style="list-style-type: none"> - TARGET CARDS - BOOK OF SALES - ROLL OF TICKETS - BMX BIKE | <p>2/21 INT. VESTIBULE</p> <p>Ace hidden. Chief Clown arrives in search of Ace. Ace is discovered & chase resumes. Morgana stopped by arrival of Whizzkid.</p> | <p>ACE</p> <p>RINGMASTER</p> <p>MORGANA</p> <p>CH. CLOWN</p> <p>WHIZZKID</p> <p>4 CLOWNS</p> <p>Karl/Paul</p> <p>Dave/Jeff</p> | <p>D1</p> | <p>D/S drapes & kite in</p> | <p>187-195</p> |
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RECORDING BREAK

RE-POS CAMS

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| <p>11 ABOVE</p> | <p>CONTINUE 2/21</p> | | | | <p>196198</p> |
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RECORDING BREAK

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|----------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|---------------------|-----|-------------------------|---------|
| - TARGET CARDS - BOOK OF SALES - ROLL OF TICKETS - BMX BIKE | 2/29 INT. VESTIBULE Whizzkid enthuses. Morgana encourages him into ring. N.B. BIKE OUT AFTER THIS SCENE | MORGANA WHIZZKID | D1 | D/S drapes & kite in | 200-204 |

RECORDING PAUSE

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|---------------------------------------------------------------------|----------------------------------------------------------------------|---------|----|----------------------|---------|
| - TARGET CARDS - BOOK OF SALES - ROLL OF TICKETS - NO BIKE | 3/2 INT. VESTIBULE Morgana stares into crystal. She is worried | MORGANA | D1 | FX cloudy crystal | 205-206 |
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RECORDING PAUSE

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| - TARGET CARDS - BOOK OF SALES - ROLL OF TICKETS - NO BIKE - (DO'S BROW) | 3/9 INT. VESTIBULE Doctor sees eye in crystal. Deadbeat arrives, Doctor hides. Deadbeat flinches from eye & runs off. Doctor follows. | DOCTOR (umb) DEADBEAT | D1 | Eye matt | 207-209 |
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RECORDING PAUSE

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| - WHIP - TARGET CARDS - BOOK OF SALES - ROLL OF TICKETS - NO BIKE | 3/14 INT. VESTIBULE Morgana sees eye. Ringmaster calms her. ch. Clown orders him back to ring. Crystal show Doc/Deadbeat. | RINGMASTER MORGANA CHIEF CLOWN 4 CLOWNS Karl/Paul Nicky/Alan | D1 | D/S drapes in Doc/dB matt | 210-220 |
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RECORDING PAUSE

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
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| TAROT CARDS Book of SAGES Roll of TICKETS NO BIKE | <u>3/33 INT. VESTIBULE</u> Morgana promises eye more acts. | MORGANA | D1 | Eye matt | 221-222 |
| TAROT CARDS Book of SAGES Roll of TICKETS NO BIKE | <u>3/22 INT. VESTIBULE</u> Eye stares from crystal. | MORGANA | D1 | Eye matt | 223-224 |

RECORDING PAUSE

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| TAROT CARDS Book of SAGES Roll of TICKETS NO BIKE | <u>4/3 INT. VESTIBULE</u> They see image of Ace & Deadbeat in crystal. | MORGANA CHIEF CLOWN | D1 | Ace/dB matt | 225-226 |
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RECORDING PAUSE

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| (No Broom) | <u>4/19 INT. VEST./CURTAIN</u> Doctor lifts tent flap. | DOCTOR (no umb) | D1 | | 357 |

RECORDING BREAK

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RECORDING PAUSE

| PAGE | SCENE/NOTES | ARTISTS · D/N | CAMS/BOOMS | SHOTS |
|----------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|--------------------------------------------------------------|------------|-------|
| TAROT CARDS Book of SAGES Roll of TICKETS | 1/35 INT. VESTIBULE Bellboy forced to knees. Morgana tries to help but he is taken to ring. | BELLBOY MORGANA CH.CLOWN 3 CLOWNS Hugh/Dave/John | | |

R E C O R D I N G P A U S E

CLOWNS COSTUME CHANGE
undertakers-clowns

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| AS ABOVE | CONTINUE 1/35 | | | |
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R E C O R D I N G P A U S E

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| TAROT CARDS Book of SAGES Roll of TICKETS | 1/38 INT. VESTIBULE Captain & Mags arrive & shown to ring. | MORGANA CAPTAIN MAGS CH.CLOWN | D/S drapes out | |
| TAROT CARDS Book of SAGES Roll of TICKETS BIKE | 4/17 INT. VESTIBULE Doctor & Mags see family in crystal. Doctor decides to return to ring - he sends Mags after Ace/Deadbeat. Clowns chase her. Doctor heads for ring. | DOCTOR(no umb) MAGS CH.CLOWN FATHER (tannoy) 4 CLOWNS Alan/Paul Hugh/Nicky | D/S drapes out wind machine Tannoy Family matt | |

R E C O R D I N G P A U S E

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|------------------------------------------------|-----|--------------------------------|-------|
| - STRETCHER / COVERING / BEER CRATE SUPPORTS - Book of SAILS - Roll of TICKETS - <u>NO TARGET CARDS</u> | 4/39 INT. VESTIBULE Trio head to stone chamber. Captain gets up as a zombie & follows. | ACE MAGS DEADBEAT CAPTAIN (zombie) | | D/S drapes out wind machine | |

R E C O R D I N G P A U S E

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| - STRETCHER / COVERING / BEER CRATE SUPPORTS - Book of SAILS - Roll of TICKETS - <u>NO TARGET CARDS</u> | 4/35 INT. VESTIBULE Trio rush into the vestibule from outside. | ACE MAGS DEADBEAT CAPTAIN (zombie) | | D/S drapes & kite in wind machine crystal glows | |
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R E C O R D I N G P A U S E

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| - Book of SAILS - Roll of TICKETS - STRETCHER / COVERING / BEER CRATE SUPPORTS - <u>NO TARGET CARDS</u> | 4/48 INT. VESTIBULE Trio rush out of tent. Crystal explodes. | ACE MAGS DEADBEAT | | FX crystal explodes | |
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R E C O R D I N G P A U S E

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| - STRAPS TO TIE BELLBOY | 2/22 INT. KITE WORKSHOP Ace hears moaning & discovers Bellboy tied up. | ACE BELLBOY | | | |
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R E C O R D I N G P A U S E

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| - STRAPS TO TIE BELLBOY | 2/24 INT. KITE WORKSHOP Chief clown & clowns collect Bellboy to do repairs. Ace hides. | ACE BELLBOY CH.CLOWN 4 CLOWNS Karl/Paul/ Dave/Jeff | | | |
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"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

7

TUESDAY 7TH JUNE

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|----------------------------------------------|--------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|-----|-----------------------------------------|-------|
| - WHIP - Doc's Brolly (taken by clown) | 3/45 INT. RING Ringmaster introduces Doc, Mags & Captain. After a talk to RM, Captain joins others. | DOCTOR (umb taken off) CAPTAIN MAGS RINGMASTER FAMILY 10 CLOWNS | D1 | foldback rap track smoke atmos | 1-3 |
| - WHIP - Mags for 6 row clashes? | 3/46 INT. SEATING Family watch proceedings. | FAMILY | D1 | | 4 |
| - WHIP | 3/47 INT. RING Captain asks for moon spotlight - it is shone on Mags. She transforms (in stages!) | DOCTOR(no umb) CAPTAIN MAGS RINGMASTER FAMILY 10 CLOWNS | D1 | Stg.1 M/U | 5-14 |

RECORDING PAUSE

WHILST ALL STAGES OF
MAKE-UP/COSTUME CHANGES
RECORDING CONTINUES WITH:

3/6 3/12 3/24 3/25 3/27 3/29 3/40

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|--------|----------------------------------------------|-----|----|-----------|-------|
| - WHIP | 3/47 RING CONT. Transformation progresses | A/B | D1 | stg.2 M/U | 15-16 |
|--------|----------------------------------------------|-----|----|-----------|-------|

RECORDING PAUSE

MAKE-UP CHANGE
CARRY ON WITH OTHER SCENES

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|--------|---------------------------------------------|-----|----|-----------|-------|
| - WHIP | 3/47 RING CONT. Transformation continues | A/B | D1 | stg.3 M/U | 17-20 |
|--------|---------------------------------------------|-----|----|-----------|-------|

RECORDING PAUSE

MAKE-UP CHANGE
CARRY ON WITH OTHER SCENES

| | | | | | |
|--------|----------------------------------------------|-----|----|---------------|-------|
| - WHIP | 3/47 RING CONT. Transformation completes. | A/B | D1 | last stg. M/U | 21-23 |
|--------|----------------------------------------------|-----|----|---------------|-------|

RECORDING BREAK

7

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------------------------|--------------------------------------------------------|---------|-----|------------|-------|
| - DARS CRISB / POPPERN | 3/6 INT. SEATING Family bored waiting for next act. | FAMILY | D1 | | 24-26 |

RECORDING PAUSE

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|------------------------|-----------------------------------------------------------------------------|-------------------|----|--|-------|
| - CHOC ICE / Ben Fudge | 3/12 INT. SEATING Morgana asks family to stay cool - another act coming. | FAMILY MORGANA | D1 | | 28-30 |
|------------------------|-----------------------------------------------------------------------------|-------------------|----|--|-------|

RECORDING PAUSE

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|-----------|--------------------------------------------|---------------------|----|--|----|
| (No Food) | 3/24 INT. SEATING Family still waiting. | FAMILY 10 CLOWNS | D1 | | 31 |
|-----------|--------------------------------------------|---------------------|----|--|----|

RECORDING PAUSE

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|--------|---------------------------------------------------|-----------------------------------------------|----|----------------------------------|-------|
| - Whip | 3/25 INT. RING Ringmaster introduces Whizzkid. | RINGMASTER WHIZZKID FAMILY 10 CLOWNS | D1 | circus music rap track F/B | 32-33 |
|--------|---------------------------------------------------|-----------------------------------------------|----|----------------------------------|-------|

RECORDING PAUSE

"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

(9)

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|---------------|-------------------------------------------|-----------------------------------------------|-----|------------|-------|
| -3 Scorecards | 3/27 INT. SEATING Family hold up 3 0's | FAMILY WHIZZKID RINGMASTER 10 CLOWNS | D1 | | 34 |

RECORDING PAUSE

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|---------------------------|---------------------------------------------------------|-----------------------------------|----|--|-------|
| - WHIP - Mix of broken | 3/29 INT. RING Ringmaster shows remains of Whizzkid. | RINGMASTER FAMILY 10 CLOWNS | D1 | | 35-37 |
|---------------------------|---------------------------------------------------------|-----------------------------------|----|--|-------|

RECORDING PAUSE

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| (NO FOOD) | 3/40 INT. SEATING Family continue to wait. | RINGMASTER FAMILY 10 CLOWNS | D1 | | 38 |
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RECORDING PAUSE

(9)

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
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| - WHIP - NO BRUW | 4/1 INT. RING Mags as werewolf attacks Doctor who fends her off whilst talking to the Captain. | DOCTOR no umb CAPTAIN MAGS RINGMASTER FAMILY 10 CLOWNS | D1 | | 39-57 |

RECORDING PAUSE

DOCTOR PUT IN
HARNESS

| | | | | | |
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| - WHIP - NO BRUW | 4/1 RING CONT. Mags leaps up & Doctor grabs rope and swings away. | A/B | D1 | | 58 |
|---------------------|----------------------------------------------------------------------------|-----|----|--|----|

RECORDING PAUSE

REPOSITION DOCTOR
FOR SWING

| | | | | | |
|---------------------|-------------------------------------------------|-----|----|--|----|
| - WHIP - NO BRUW | 4/1 RING CONT. Doctor swings across ring. | A/B | D1 | | 59 |
|---------------------|-------------------------------------------------|-----|----|--|----|

RECORDING PAUSE

CLEAR CAMERAS
CAM 3 TO POS B

| | | | | | |
|---------------------|-------------------------------------------------------------------------|-----|----|--|----|
| - WHIP - NO BRUW | 4/1 RING CONT. Doctor at the bandstand Mags snaps at his feet. | A/B | D1 | | 60 |
|---------------------|-------------------------------------------------------------------------|-----|----|--|----|

RECORDING BREAK

"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

(11)

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|---------------------------------------------------|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|-----|------------|-------|
| - WHIP - DRUMKIT - TRUMPET (Spare Shmoo) | <u>4/9 INT. RING</u> Mags snaps at Doctor's heels. He swings from bandstand area. | DOCTOR (no umb) CAPTAIN MAGS RINGMASTER FAMILY CHIEF CLOWN MORGANA 10 CLOWNS | D1 | | 61-63 |

RECORDING PAUSE

MOVE CAMS TO
GET H/A SHOT

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|----------------------------------|-------------------------------------------------------------|-----|----|--|----|
| - WHIP - DRUMKIT - TRUMPET | <u>4/9 RING CONT.</u> Doctor swings from bandstand area. | A/B | D1 | | 65 |
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RECORDING PAUSE

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| - WHIP - DRUMKIT - TRUMPET | <u>4/9 RING CONT.</u> Doctor swings into seating area. The Family's eyes glow. | A/B | D1 | | 66-67 |
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RECORDING PAUSE

REMOVE DOCTORS
HARNESS

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| - WHIP - DRUMKIT - TRUMPET | <u>4/9 RING CONT.</u> Doctor falls from the seating area to the ring. Mags confronts him. | A/B | D1 | | 68-69 |
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RECORDING PAUSE

(11)

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------------------------------|----------------------------------------------------------------------------------------------------|---------|-----|------------|-------|
| -WHIP -DUMKIT -TRUMPET | 4/9 RING CONTS. The Doctor manages to escape from Mags because she attacks the Captain instead. | A/B | D1 | | 70-83 |

RECORDING BREAK

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| -WHIP | 4/10 INT. SEATING Morgana & Chief Clown continue to watch. Captain's screams end abruptly. Girl orders them to bring on another act. | DOCTOR CAPTAIN MAGS RINGMASTER CHIEF CLOWN MORGANA FAMILY 10 CLOWNS | D1 | | 84-84E |
|-------|-----------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|----|--|--------|

RECORDING BREAK

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|-----------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|-----|------------|---------|
| - Whip - stretcher Covering | 4/12 INT. RING Mags transforms back. Clowns carry Captain off. Doctor & Mags run to exit. | DOCTOR (no umb) MAGS CAPTAIN MORGANA CH. CLOWN FAMILY RINGMASTER 10 CLOWNS | | | 131-133 |
| - No food - No spray | 4/13 INT. SEATING Doctor & Mags push past Chief Clown who knocks into Morgana. Doctor & Mags escape. Family demand more. | DOCTOR (no umb) MAGS MORGANA CHIEF CLOWN RINGMASTER FAMILY 10 CLOWNS | D1 | | 134-139 |

RECORDING PAUSE

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RECORDING PAUSE

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RECORDING PAUSE

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| | 4/37 INT. RING They enter ring. It is empty. Decide to visit stone chamber. Medallion glows. | ACE MAGS DEADBEAT | D1 | FAP medallion | 151-152 |
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RECORDING BREAK

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
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RECORDING PAUSE

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| | 1/42 INT. SEATING Captain & Mags wait expectantly. | CAPTAIN MAGS RINGMASTER BELLBOY CLOWNS 3 Hugh/Dave John | D1 | fanfare drumroll | 242 |
| - whip | 1/43 INT. RING Clowns force Bellboy to knees. | RINGMASTER BELLBOY CAPTAIN MAGS CLOWNS 3 Hugh/Dave/John | D1 | | 243-244 |
| - whip | 1/44 INT. SEATING Cap & Mags watch. Bellboy screams so does Mags. Applause & laughter. | CAPTAIN MAGS BELLBOY RINGMASTER CLOWNS 3 Hugh/Dave John | D1 | High volt light | 244A |

RECORDING PAUSE

"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

15

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|---------------------------------------------------------|----------------------------------------------------------------------------------------------------|----------------------------------------------------------|-----|------------|---------|
| - WHIP - RINGMASTER'S REMOTE CONTROL (V.S. FX) | 1/46 INT. RING Laughter & applause. Ringmaster stops sound of Mag's screams. (V.S. FX) | MAGS CAPTAIN BELLBOY RINGMASTER CLOWNS H/D/J | D1 | | 245-247 |

RECORDING PAUSE

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| - WHIP - RINGMASTER'S REMOTE CONTROL (V.S. FX) | 1/48 INT. SEATING Mags screams silently. | MAGS CAPTAIN RINGMASTER BELLBOY CLOWNS 3 Hugh/Dave John | D1 | | 248 |
|---------------------------------------------------------|---------------------------------------------|---------------------------------------------------------------------------|----|--|-----|

15

WEDNESDAY 11TH JUNE

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|--------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|-----|------------|---------|
| <p>TEA THINGS</p> <p>Doc's Brolly</p> <p>Whip</p> <p>* FLASK F/P TEA</p> | <p>2/16 BACKSTAGE</p> <p>doctor led backstage. Captain, Mags & Nord having picnic. He joins them & is trapped.</p> | <p>DOCTOR(umb)</p> <p>CAPTAIN</p> <p>MAGS</p> <p>RINGMASTER</p> <p>NORD</p> <p>CLOWNS</p> | D1 | | 249-256 |

RECORDING PAUSE

DESIGN TAKE DRAPES DOWN

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| <p>TEA THINGS</p> <p>Doc's Brolly</p> <p>Broom</p> <p>* FLASK F/P TEA</p> | <p>2/18 INT. BACKSTAGE</p> <p>Doctor asks why they let him be caught. Doctor sees Deadbeat & is thoughtful.</p> | <p>DOCTOR(umb)</p> <p>CAPTAIN</p> <p>MAGS</p> <p>NORD</p> <p>DEADBEAT</p> | D1 | | 257-268 |
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RECORDING PAUSE

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| <p>TEA THINGS</p> <p>Doc's Brolly</p> <p>Broom</p> <p>2 x Double-Hit red coins (vfx)</p> <p>3 Indian Clowns</p> <p>* F/P FLASK of TEA</p> | <p>2/20 INT. BACKSTAGE</p> <p>Nord rude to Deadbeat. Captain tricks Nord into going into ring. He is dragged away by clowns. Doctor given clubs to practice with.</p> | <p>DOCTOR(umb)</p> <p>CAPTAIN</p> <p>MAGS</p> <p>NORD</p> <p>DEADBEAT</p> <p>CHIEF CLOWN</p> <p>4 CLOWNS</p> <p>Hugh/Karl</p> <p>Dave/Paul</p> | D1 | | 269-282 |
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RECORDING PAUSE

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|-----|---------------------------------------------|---------|
| <ul style="list-style-type: none"> - TEA THINGS - 3 INDIAN CLUBS - Broom - Doc's Broom - LEOPARD SKIN (Lg/US. Fx) * Flash of F/P Tea | <p>2/23 INT. BACKSTAGE</p> <p>Nord in leopard skin led to ring. doctor peers through curtains to watch.</p> <p>captain & Mags continue picnic.</p> | <p>DOCTOR (umb)</p> <p>CAPTAIN</p> <p>MAGS</p> <p>NORD</p> <p>4 CLOWNS</p> <p>Karl/Hugh</p> <p>Dave/Paul</p> <p>DEADBEAT</p> | D1 | <p>Ring curtains closed</p> <p>Bars f/g</p> | 283-286 |

RECORDING PAUSE

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|---------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|--|--|--|
| <ul style="list-style-type: none"> - 3 SCARECROWS "9" - 3 SCARECROWS "5" - BARBELS (US Fx) - WHIP | <p>2/25 INT. RING</p> <p>If set allows do this now.</p> | <p>RINGMASTER</p> <p>NORD</p> <p>FAMILY</p> <p>DOCTOR(umb)</p> <p>6 CLOWNS</p> <p>Paul/Karl</p> <p>Alan/Nicky</p> <p>Hugh/Dave</p> | | | |
|---------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|--|--|--|

RECORDING PAUSE

| | | | | | |
|---------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|----|--------------------------------------------------|-----|
| <ul style="list-style-type: none"> - TEA THINGS - 3 INDIAN CLUBS - Doc's Broom * Flash of F/P Tea | <p>2/26 INT. BACKSTAGE</p> <p>Nord's screams cut off.</p> <p>Mags joins Doctor.</p> <p>Circus noises restart.</p> | <p>DOCTOR (umb)</p> <p>MAGS</p> <p>CAPTAIN</p> <p>NORD</p> <p>RINGMASTER</p> <p>2 CLOWNS</p> <p>Hugh/Dave</p> | D1 | <p>circus music</p> <p>lighting</p> <p>flash</p> | 294 |
|---------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|----|--------------------------------------------------|-----|

RECORDING PAUSE

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|-----------------------------------------------------------------------------------------------|----------------------------------------------|----------------------------------------------------------------|-----|------------|-------|
| - SINGED LEOPARD SKIN (CON/VS.FX) - WHIP - HANDFUL DUST/ GLITTER - BARBELS? (VS. FX) | 2/27 INT. RING If set allows do this now. | RINGMASTER 6 CLOWNS Paul/Karl Alan/Nicky Hugh/Dave | | | |

RECORDING PAUSE

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|--------------------------------------------------------------------------|---------------------------------------------------------------------------|----------------------------------------------------------|----|--|-----|
| - TEA THINGS - 3 INDIAN CLUBS - Doc's Brouly * flash of F/P tea | 2/28 INT. BACKSTAGE doctor & Mags watch. They look at indian clubs. | DOCTOR (umb) MAGS CAPTAIN 2 CLOWNS Hugh/Dave | D1 | | 297 |
|--------------------------------------------------------------------------|---------------------------------------------------------------------------|----------------------------------------------------------|----|--|-----|

RECORDING PAUSE

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|--------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|----------------------------------------------------------|----|--|---------|
| - 3 INDIAN CLUBS - TEA THINGS - Doc's Brouly * flash of F/P tea | 2/31 INT. BACKSTAGE Doctor & Mags practice with clubs. Argue over who's turn next. Clowns amazed. | DOCTOR (umb) MAGS CAPTAIN 2 CLOWNS Hugh/Dave | D1 | | 298-302 |
|--------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|----------------------------------------------------------|----|--|---------|

RECORDING BREAK

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|-------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------|----|--|-----|
| - 3 INDIAN CLUBS - DUMMY (CLUBS) - TEA THINGS - Doc's Brouly * flash of F/P tea. | 2/34 INT. BACKSTAGE Doc/Mags continue to argue. Clowns investigate & get hit. Doc/Mags escape. Captain remains. | DOCTOR (umb) MAGS CAPTAIN 2 CLOWNS Hugh/Dave | D1 | | 303 |
|-------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------|----|--|-----|

RECORDING PAUSE

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------------------------------------------------|-----------------------------------------------------------------|--------------------------------------------------------------------------|-----|------------|---------|
| - WHIP - TEA THINGS - AUTOGRAPH Book/PEN | 2/36 INT. RING/BACKSTAGE Ringmaster ushers Whizzkid to cage. | RINGMASTER WHIZZKID CAPTAIN 4 CLOWNS Hugh/Dave Alan/Nicky | D1 | | 304-306 |

RECORDING PAUSE

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|------------------------------------------------|----------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------|----|--|---------|
| - AUTOGRAPH Book/PEN - WHIP - TEA THINGS | 3/7 INT. BACKSTAGE Morg/Ch.Clown & Ring discuss events. They need another act. Whizzkid enters. | RINGMASTER MORGANA CHIEF CLOWN WHIZZKID 2 CLOWNS Hugh/Dave | D1 | | 307-317 |
|------------------------------------------------|----------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------|----|--|---------|

RECORDING PAUSE

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| - TEA THINGS - AUTOGRAPH Book/PEN | 3/13 INT. BACKSTAGE Captain blames Mag's for Doctor's escape. Ch.Clown says Captain on next. Whizzkid introduces himself. | CAPTAIN MAGS WHIZZKID CHIEF CLOWN 6 CLOWNS Hugh/Dave Karl/Paul Nicky/Alan | D1 | trap door | 318-323 |
|--------------------------------------|------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|----|-----------|---------|

RECORDING PAUSE

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|----------|---------------------|--|--|--|-----|
| AS ABOVE | CONTINUE SCENE 3/13 | | | | 324 |
|----------|---------------------|--|--|--|-----|

RECORDING PAUSE

"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

(20)

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|-----|------------|---------|
| <p>- TEA THINGS*</p> <p>- AUTOGRAPH BOOK/PEN</p> <p>- WHIZ</p> <p>* flash of f/p tea</p> | <p>3/19 INT. BACKSTAGE</p> <p>Captain cons Whizzkid to go next. Mags tries to dissuade him.</p> | <p>CAPTAIN</p> <p>MAGS</p> <p>WHIZZKID</p> <p>RINGMASTER</p> <p>4 CLOWNS</p> <p>Paul/Karl</p> <p>Nicky/Alan</p> | D1 | | 325-338 |

RECORDING PAUSE

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|-------------------------------------------------|--------------------------------------------------------------------------|--------------------------------------------------------------|----|--|-----|
| <p>- TEA THINGS</p> <p>* flash of f.p. tea.</p> | <p>3/26 INT. BACKSTAGE</p> <p>Mags confronts Captain about Whizzkid.</p> | <p>CAPTAIN</p> <p>MAGS</p> <p>2 CLOWNS</p> <p>Nicky/Alan</p> | D1 | | 339 |
|-------------------------------------------------|--------------------------------------------------------------------------|--------------------------------------------------------------|----|--|-----|

RECORDING PAUSE

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|-----------------------------------------------|-----------------------------------------------------------------------------|-------------------------------------------------------------------------------|----|--|-----|
| <p>- TEA THINGS</p> <p>* flash of f/p tea</p> | <p>3/28 INT. BACKSTAGE</p> <p>Mags & Captain hear Whizzkid screams.</p> | <p>CAPTAIN</p> <p>MAGS</p> <p>2 CLOWNS</p> <p>Nicky/Alan</p> <p>WHIZZKID?</p> | D1 | | 340 |
|-----------------------------------------------|-----------------------------------------------------------------------------|-------------------------------------------------------------------------------|----|--|-----|

RECORDING PAUSE

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|------------------------------------------------|---------------------------------------------------------------|--------------------------------------------------------------|----|--|---------|
| <p>- TEA THINGS</p> <p>* flash of f/p tea.</p> | <p>3/35 INT. BACKSTAGE</p> <p>Captain tries to calm Mags.</p> | <p>CAPTAIN</p> <p>MAGS</p> <p>2 CLOWNS</p> <p>Nicky/Alan</p> | D1 | | 341-346 |
|------------------------------------------------|---------------------------------------------------------------|--------------------------------------------------------------|----|--|---------|

RECORDING BREAK

(20)

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------|-------------|---------|-----|------------|-------|
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RECORDING PAUSE

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|-------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|----|--|---------|
| <p>- Doc's BROCKY</p> <p>- TEA THINGS</p> <p>& plan of A/P tea.</p> | <p>3/42 INT. BACKSTAGE</p> <p>Doctor returned to cage.</p> <p>He suggests that Captain & Mags work with him to survive ring.</p> | <p>DOCTOR (umb)</p> <p>CAPTAIN</p> <p>MAGS</p> <p>2 CLOWNS</p> <p>Hugh/Dave</p> | D1 | | 348-355 |
|-------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|----|--|---------|

RECORDING PAUSE

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RECORDING PAUSE

THURSDAY 9TH JUNE

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|----------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|-----------------------------------------------|-----|------------|-------|
| - WHIP - 2 SKIPS - TARGET CARDS (no food) | 4/16 INT. RING Family demand act. Clowns bring baskets. Morg & Ringmaster put in & they disappear. Ch.Clow runs. | MORGANA RINGMASTER CH.CLOWN 8 CLOWNS | D1 | | |

RECORDING PAUSE

REMOVE RING/MORG FROM BASKETS

| | | | | | |
|----------|----------------|-----|--|--|--|
| AS ABOVE | 4/16 CONTINUED | A/B | | | |
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RECORDING PAUSE

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|--------|--------------------------------------------|----------------------------------------------|----|-----------|---------|
| - WHIP | 1/1 INT. RING Ringmaster raps a welcome | STRIKE SECTION OF CIRCUS RING. RINGMASTER | D1 | music rap | 238-240 |
|--------|--------------------------------------------|----------------------------------------------|----|-----------|---------|

RECORDING PAUSE

| | | | | | |
|-----------------------------|--------------------------------------------------------------------|----------------------------------------|--|--|--|
| - WHIP - (clown's stuff) | 1/4 INSERTS FOR TARDIS CU CHIEF CLOWN WS RING ACTIVITIES | CHIEF CLOWN RINGMASTER 10 CLOWNS | | | |
|-----------------------------|--------------------------------------------------------------------|----------------------------------------|--|--|--|

RECORDING PAUSE

| PAGE | SCENE/NOTES | ARTISTS D/N | CAMS/BOOMS | SHOTS |
|-------|-------------------------------------------------|--------------------------------------------------------|--------------------|-------|
| -WHIP | 1/40 INT. RING Ringmaster welcomes everyone. | RINGMASTER BELLBOY 3 CLOWNS Hugh/Dave John | rap track F/B?? | |

R E C O R D I N G P A U S E

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|--------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------|-----|----------------------------------|--------|
| - Doc's Broody - BASS POPCORN/ CRISPS | 2/8 INT. SEATING Doctor & Ace edge along in darkness. Lights up they see family. Doctor's attempt to talk to them get nowhere. Show starts he returns to seat. | DOCTOR (umb) ACE FAMILY 10 CLOWNS (ready to enter) | D1 | | 85-94 |
| - Doc's Broody - BASS POPCORN/ CRISPS (Clown FUFF!) | 2/9 INT. RING Clowns enter ring. We see 4 prehistoric stones. | DOCTOR (umb) ACE FAMILY 10 CLOWNS | D1 | | 95-97 |
| - Doc's Broody - BASS POPCORN/ CRISPS | 2/10 INT. SEATING Doctor notices stones. | DOCTOR (umb) ACE FAMILY 10 CLOWNS | D1 | | 98 |
| - WHIP - Doc's Broody - BASS POPCORN/ CRISPS | 2/11 INT. RING Ringmaster raps welcome. Shows audience that clowns are robots. | DOCTOR (umb) ACE FAMILY RINGMASTER 10 CLOWNS | D1 | Circus music rap track F/B | 99-102 |

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|---------------------------------------------------------------------------|-----------------------------------------------------------------------------|-------------------------------------------------------------------------|-----|------------------|---------|
| - DASH Follows! CRISPS - (Clown's stuff) | 2/12 INT. SEATING Family shows no reaction. Doctor eager. Ace uneasy. | DOCTOR(umb) ACE FAMILY RINGMASTER 10 CLOWNS | D1 | | 103 |
| - W Hip - DC's Group - DASH Follows! CRISPS - (Clown's stuff) | 2/13 INT. RING Ringmaster introduces new act. Spotlight on Doctor. | DOCTOR (umb) ACE RINGMASTER FAMILY CHIEF CLOWN 10 CLOWNS | D1 | F/B rap track | 104-105 |

RECORDING PAUSE

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|----------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------|----|--|---------|
| - W Hip - DC's Group - DASH Follows! CRISPS - (Clown's stuff!) | 2/14 INT. SEATING Ringmaster calls Doctor to Ring. Ace is worried but follows. Family unmoved. | DOCTOR (umb) ACE RINGMASTER FAMILY CHIEF CLOWN 10 CLOWNS | D1 | | 106-112 |
|----------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------|----|--|---------|

RECORDING PAUSE

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|---------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------|----|--|---------|
| - DC's Group - W Hip - DASH Follows! CRISPS - (Clown's stuff) | 2/15 INT. RING Doctor & Ace enter ring. They are led to Backstage area. Ace is cut off from Doctor by clowns. Chief Clown asks where she got earring from. She runs off | DOCTOR (umb) ACE RINGMASTER CHIEF CLOWN FAMILY 10 CLOWNS | D1 | | 113-118 |
|---------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------|----|--|---------|

RECORDING BREAK

RE-POS CAM

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| CONTINUE 2/15 | | | | | 119-120 |
|---------------|--|--|--|--|---------|

RECORDING BREAK

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|---------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|-----|-------------------------------|-------|
| <p>- DASH POPCORN/CRISPS</p> <p>- WHIP</p> <p>- (Clown's stuff)</p> | <p>2/33 INT. RING</p> <p>Ringmaster introduces Whizzkid. He passes family on way to ring.</p> | <p>RINGMASTER</p> <p>WHIZZKID</p> <p>FAMILY</p> <p>6 CLOWNS</p> <p>Hugh/John</p> <p>Alan/Paul</p> <p>Nicky/Karl</p> | | <p>rap track</p> <p>F/B??</p> | |

RECORDING PAUSE

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|---------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|--|-----------------|--|
| <p>- BARBELLS (vs. Px)</p> <p>- Doc's ARMY</p> <p>- SCORECARDS</p> <p>3 x "9"</p> <p>3 x "0"</p> <p>- WHIP</p> <p>- DASH CRISPS/POPCORN</p> | <p>2/25 INT. RING</p> <p>Nord lifts barbells - scores 9. Tells joke scores 0</p> | <p>RINGMASTER</p> <p>NORD</p> <p>FAMILY</p> <p>DOCTOR(umb)</p> <p>6 CLOWNS</p> <p>Paul/Karl</p> <p>Alan/Nicky</p> <p>Hugh/Dave</p> | | <p>applause</p> | |
|---------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|--|-----------------|--|

RECORDING PAUSE

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|---------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|--|--|--|
| <p>- WHIP</p> <p>- SINGED LEOPARD SKIN</p> <p>- HANDFUL DUST/GLITTER</p> <p>- (Clown's stuff)</p> | <p>2/27 INT. RING</p> <p>Singed leopard skin remains. Ringmaster has handful of dust.</p> | <p>RINGMASTER</p> <p>6 CLOWNS</p> <p>Paul/Karl</p> <p>Alan/Nicky</p> <p>Hugh/Dave</p> | | | |
|---------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|--|--|--|

RECORDING PAUSE

FRIDAY 10TH JUNE

| PAGE | SCENE/NOTES | ARTISTS D/N | CAMS/BOOMS | SHOTS |
|---------------|--------------------------------------------------------------------------------|--------------------------------|------------------|-------|
| - Doc's Bowly | <u>2/7 VESTIBULE CORRIDOR</u> Doc/Ace down corridor. Circus noises stop. | DOCTOR(umb) ACE CH.CLOWN | fanfare music | |

R E C O R D I N G P A U S E

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|------------|--------------------------------------------------------------------------------------|------------------------|--|--|
| - No Bowly | <u>4/14 VESTIBULE CORRIDOR</u> They runs towards vestibule. Mags is normal. | DOCTOR(no umb) MAGS | | |
|------------|--------------------------------------------------------------------------------------|------------------------|--|--|

R E C O R D I N G P A U S E

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|---------------|-------------------------------------------------------|--------------------------------------|--|--|
| - Doc's Bowly | <u>3/41 INT. CORRIDOR</u> Doctor gives himself up. | DOCTOR(umb) 2 CLOWNS Hugh/Dave | | |
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R E C O R D I N G P A U S E

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|--------------|----------------------------------------------------------------------------------------------|-------------|-----|------------|-------|
| - Doc's brow | 3/4 INT. CORRIDOR JUNCTION Doctor runs down corridor. Cautiously tiptoes round corner. | DOCTOR(umb) | D1 | | 358 |

RECORDING PAUSE

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|---|------------------------------------------------------------|--------------------------------------------------------|----|--|-----|
| / | 3/8 INT. CORRIDOR Captain & Mags escorted back to cage. | CAPTAIN MAGS 4 CLOWNS Karl/Paul Nicky/Alan | D1 | | 359 |
|---|------------------------------------------------------------|--------------------------------------------------------|----|--|-----|

RECORDING PAUSE

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|--------------|------------------------------------------------|--------------------------|----|--|-----|
| - Doc's brow | 3/11 INT. CORRIDOR Doctor follows Deadbeat. | DOCTOR (umb) DEADBEAT | D1 | | 360 |
|--------------|------------------------------------------------|--------------------------|----|--|-----|

RECORDING PAUSE

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|--------------|------------------------------------------------------|-------------------------|--|--|--|
| - Doc's brow | 3/15 INT. CORRIDOR Deadbeat leads Doctor onwards. | DOCTOR(umb) DEADBEAT | | | |
|--------------|------------------------------------------------------|-------------------------|--|--|--|

RECORDING PAUSE

| PAGE | SCENE/NOTES | ARTISTS D/N | CAMS/BOOMS | SHOTS |
|------|----------------------------------------------------------------------|-------------------------------------------------|------------|-------|
| / | 3/23 INT. CORRIDOR Clowns follow same passage as Doc/Deadbeat. | CH.CLOWN 4 CLOWNS Karl/Paul Nicky/Alan | | |

R E C O R D I N G P A U S E

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|---|-------------------------------------------------------------------|-------------------------------------------------|--|--|
| / | 3/17 INT. CORRIDOR Chief Clown & others come down corridor. | CH.CLOWN 4 CLOWNS Karl/Paul Nicky/Alan | | |
|---|-------------------------------------------------------------------|-------------------------------------------------|--|--|

R E C O R D I N G P A U S E

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|-----------|---------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------|--|--|
| - ANGULAR | END-RWIG (vs. FX) 2/17 VESTIBULE CORRIDOR Ace runs down corridor. Uses earring to cut fabric & hides. Clowns pass by. Ace emerges. | ACE CH.CLOWN 4 CLOWNS Dave/Jeff Karl/Paul | | |
|-----------|---------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------|--|--|

R E C O R D I N G P A U S E

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|-----------|-------------------------------------------------------------------------------------------------|-----|--|--|
| - ANGULAR | END-RWIG (vs. FX) 2/30 CORRIDOR Ace emerges from tent wall. She goes down corridor. | ACE | | |
|-----------|-------------------------------------------------------------------------------------------------|-----|--|--|

R E C O R D I N G P A U S E

Doctor

WHO

| ARTIST/ CHARACTER | Date: TUESDAY 7 th JUNE 88 | | | | | Date: WEDNESDAY 8 JUNE 88 | | | | |
|------------------------|---------------------------------------|-----------------|----------------|-----------------|--|---------------------------|-----------------|----------------|-----------------|------|
| | Make-Up Call | Costume Call | ON SET TIME | RELEASE TIME | | Make-Up Call | Costume Call | ON SET TIME | RELEASE TIME | |
| SYLVESTER Doc | 845 | - | 930 | | | ✓ 840 | 830 | | | 930 |
| SOPHIE Ace | 800 | 1000 | 930 | | | ✓ 1040 | 1030 | | | 1115 |
| MARICA MAGG | | 1000 | 1100 | | | ✓ 745 | 730 | | | 930 |
| RICCO RM | 845 | → | 930 | | | ✓ 9.10 | 845 | | | 130 |
| DAVID DAD | 845 | 830 | 9.30 | | | ✓ 900 | 845 | | | 930 |
| JAN MUM | 700 | → | 930 | | | ✓ 700 | → | | | 930 |
| KATHARUN GIRL | ← | 900 | 930 | | | ✓ ← | 900 | | | 930 |
| DEBBIE Morgana | 835 | 830 | 945 | | | ✓ 845 | 845 | | | 930 |
| GIAN Whizk. | 900 | 845 | 945 | | | ✓ 1400 | → | | | 1500 |
| IAN Ch. Cl. | 900 | → | 1015 | | | ✓ 730 | → | | | 930 |
| CHRIS. J. DEADBT. | ← | 1045 | 11.00 | | | ✓ 1010 | 1000 | | | 1115 |
| CHRISTOPHER G. Bad boy | | 1045 | 1115. | | | ✓ 1100 | → | | | 1145 |
| ERTH G (Dancer) | 08.30 | | | | | - | - | | | |
| BARRY DUNSTON (Dancer) | 08.30 | | | | | - | - | | | |
| JP McNamee Capt. | | | | | | ✓ 845 | 900 | | | 930 |
| Alan Heape | | | | | | ✓ | 830 | | | 930 |
| Hugh Spite | | | | | | ✓ | 830 | | | " |
| Paul Miller | | | | | | ✓ | 830 | | | " |
| Dave Purnpott | | | | | | ✓ | 830 | | | " |
| Tell Davis | | | | | | ✓ | 830 | | | " |
| Nicky Dewhurst | | | | | | ✓ | 830 | | | " |
| Karl Mc GEE | | | | | | ✓ | 830 | | | " |
| Deniel Ready (Nord) | | | | | | ✓ 1145 | 1215 | | | 1330 |

Doctor

WHEEL

| ARTIST/ CHARACTER | Date: THURSDAY 9 th | | | | Date: | | | |
|----------------------|--------------------------------|-----------------|----------------|-----------------|-----------------|-----------------|----------------|-----------------|
| | Make-Up Call | Costume Call | ON SET TIME | RELEASE TIME | Make-Up Call | Costume Call | ON SET TIME | RELEASE TIME |
| ✓ SYLVESTER DOC. | 9.00 | 8.45 | 9.25 | | | | | |
| ✓ SOPHIE ACE | 10.00 | → | 10.45 | | | | | |
| ✓ P. CAPT. | 15.45 | 15.30 | 16.00 | | | | | |
| ✓ JESSICA MAGS | / | / | / | | | | | |
| ✓ RICCO / RINGMASTER | 9.10 | 8.45 | 9.25 | | | | | |
| ✓ IAN R. CH. CLOWN | 7.30 | → | 9.25 | | | | | |
| ✓ DEBBIE MORGANA | 7.45 | 8.45 | 9.25 | | | | | |
| CHRIS GUARD BELBOY* | / | / | / | | | | | |
| CHRIS JULY DEADEND* | / | / | / | | | | | |
| ✓ GIAN WHIZZ. | 13.45 | 13.30 | 14.15 | | | | | |
| ✓ DANIEL NOOD | 13.45 | 13.30 | 14.15 | | | | | |
| ✓ DAVID DAD | ✓ 8.45 | 8.30 | 9.25 | | | | | |
| ✓ JIAN MUM | ✓ 7.00 | → | 9.25 | | | | | |
| ✓ KATHRYN GIRL | ✓ 9.00 | → | 9.25 | | | | | |
| ✓ ALAN | ✓ 8.30 | → | 9.25 | | | | | |
| ✓ JOHN | ✓ 8.30 | → | 9.25 | | | | | |
| ✓ HUGH | ✓ 8.30 | → | 9.25 | | | | | |
| ✓ PAUL | ✓ 8.30 | → | 9.25 | | | | | |
| ✓ DAVE | ✓ 8.30 | → | 9.25 | | | | | |
| ✓ JILL | ✓ 8.30 | → | 9.25 | | | | | |
| ✓ NICHY | ✓ 8.30 | → | 9.25 | | | | | |
| ✓ KARI | ✓ 8.30 | → | 9.25 | | | | | |

Doctor

WHOLE

| ARTIST/ CHARACTER | Date: <u>Friday 10th June.</u> | | | | Date: | | | |
|-----------------------|--------------------------------|-----------------|----------------|-----------------|-----------------|-----------------|----------------|-----------------|
| | Make-Up Call | Costume Call | ON SET TIME | RELEASE TIME | Make-Up Call | Costume Call | ON SET TIME | RELEASE TIME |
| SYLVESTER ✓ DOC | 9.00 | 8.45 | 9.25 | | | | | |
| SOPHIE / ACE | 10.15 | 10.45 | 11.15 | | | | | |
| P. / CAPT | 9.00 | 8.45 | 9.25 | | | | | |
| JESSICA MAGS ✓ | 7.45 | 7.40 | 9.25 | | | | | |
| RICCO ✓ RINGMASTER | 9.00 | 8.45 | 9.25 | | | | | |
| TAN ✓ CH. CLOWN | 8.00 | 9.30 | 10.00 | | | | | |
| DEBBIE ✓ MORGANA | 11.30 | → | 14.00 | | | | | |
| CHRIS GUARD BELLBOY ✓ | 14.30 | 14.45 | 15.00 | | | | | |
| CHRIS JURY DEADEND ✓ | 9.30 | 10.00 | 10.30 | | | | | |
| GINN / WHIZZ | 13.45 | 13.30 | 14.15 | | | | | |
| DANIEL / NORD | 8.45 | 8.35 | 9.25 | | | | | |
| DAVID / DAD | 14.45 | 14.30 | 15.15 | | | | | |
| JOE / MUM | 12.00 | → | 15.15 | | | | | |
| KATHRYN GIRL ✓ | 14.30 | 14.15 | 15.15 | | | | | |
| ALAN ✓ | 8.30 | | 9.25 | | | | | |
| JOHN ✓ | 9.30 | | 10.30 | | | | | |
| HUGH ✓ | 8.30 | | 9.25 | | | | | |
| PAUL ✓ | 8.30 | | 9.25 | | | | | |
| DAVE ✓ | 8.30 | | 9.25 | | | | | |
| JEFF ✓ | 9.30 | | 10.30 | | | | | |
| NICKY ✓ | 8.30 | | 9.25 | | | | | |
| KARL ✓ | 9.30 | | 10.30 | | | | | |
| | | | | | | | | |

Doctor

WHOLE

| ARTIST/ CHARACTER | Date: <u>FRIDAY 10th</u> | | | | Date: | | | |
|----------------------|--------------------------|-----------------|----------------|-----------------|-----------------|-----------------|----------------|-----------------|
| | Make-Up Call | Costume Call | ON SET TIME | RELEASE TIME | Make-Up Call | Costume Call | ON SET TIME | RELEASE TIME |
| SYLVESTER ✓ DOC | 9-00 | 8-45 | 9-25 | | | | | |
| SOPHIE / ACE | 10-15 | 10-45 | 11-15 | | | | | |
| T.P. / CAPT | 9-00 | 8-45 | 9-25 | | | | | |
| JESSICA MAGS | 7-45 | 7-40 | 9-25 | | | | | |
| RICCO ✓ RINGMASTER | 9-00 | 8-45 | 9-25 | | | | | |
| TAN ✓ CH. CLOWN | 8-00 | 9-30 | 10-00 | | | | | |
| DEBBIE MORGANA | 11-30 | → | 14-00 | | | | | |
| CHRIS GUARD BELBOY | 14-30 | 14-45 | 15-00 | | | | | |
| CHRIS JURY DEADBEAT | 9-30 | 10-00 | 10-30 | | | | | |
| GIAN / WHIZZ | 13-45 | 13-30 | 14-15 | | | | | |
| DANIEL / NORD | 8-45 | 8-35 | 9-25 | | | | | |
| DAVID / DAD | 14-45 | 14-30 | 15-15 | | | | | |
| TAN / MUM | 12-00 | → | 15-15 | | | | | |
| KATHRYN GIRL | 14-30 | 14-15 | 15-15 | | | | | |
| ALAN ✓ | 8-30 | | 9-25 | | | | | |
| JOHN ✓ | 9-30 | | 10-30 | | | | | |
| HUGH ✓ | 8-30 | | 9-25 | | | | | |
| PAUL ✓ | 8-30 | | 9-25 | | | | | |
| DAVE ✓ | 8-30 | | 9-25 | | | | | |
| JEFF ✓ | 9-30 | | 10-30 | | | | | |
| NICKY ✓ | 8-30 | | 9-25 | | | | | |
| KARL ✓ | 9-30 | | 10-30 | | | | | |
| | | | | | | | | |

RECORDING ORDER THURSDAY 9th.

RING SEATING

CONTACT LENSES SHOTS.

SCENES. 4/1 4/9 4/10
SHOTS. 46 49 67 75 84B 84E

1. OVER THE SHOULDER SHOT WITH THE DOCTOR
2. 4/16 MORGANA/RINGMASTER/CH. CLOWN/FAMILY/8 CLOWNS
3. 1/1 RINGMASTER
4. 1/4 RINGMASTER/CH. CLOWN/8 CLOWNS
5. 2/8 DOCTOR/ACE/FAMILY/8 CLOWNS
6. 2/9 DOCTOR/ACE/FAMILY/8 CLOWNS
7. 2/10 DOCTOR/ACE/FAMILY/8 CLOWNS
8. 2/11 DOCTOR/ACE/FAMILY/RINGMASTER/8 CLOWNS
9. 2/12 DOCTOR/ACE/FAMILY/RINGMASTER/8 CLOWNS
10. 2/13 DOCTOR/ACE/RINGMASTER/FAMILY/CH. CLOWN/8 CLOWNS
11. 2/14 DOCTOR/ACE/RINGMASTER/FAMILY/CH. CLOWN/8 CLOWNS
12. 2/15 DOCTOR/ACE/RINGMASTER/FAMILY/CH. CLOWN/8 CLOWNS
13. 2/33 RINGMASTER/WHIZZKID/FAMILY/8 CLOWNS
14. 2/25 RINGMASTER/NORD/FAMILY/DOCTOR/8 CLOWNS
15. 2/27 RINGMASTER/6 CLOWNS.(Hugh Dave Karl Paul Nicky Alan)

BACKSTAGE PICK-UP FROM WEDNESDAY

16. 2/36 RINGMASTER/WHIZZKID/CAPTAIN/4 CLOWNS.(Hugh Dave Alan Nicky)
17. 3/7 RINGMASTER/MORGANA/CH. CLOWN/WHIZZKID/2 CLOWNS.(Hugh Dave)

VESTIBULE CORRIDOR

18. 2/7 DOCTOR/ACE/CH. CLOWN
19. 2/17 ACE/CH. CLOWN/4 CLOWNS.(Dave Jeff Karl Paul)

RUNNING ORDER FRIDAY 10th

BACKSTAGE

1. 2/16 DOCTOR/CAPTAIN/MAGS/RINGMASTER/NORD/2 CLOWNS.(Nicky Alan)
2. 2/20 3/42 DOCTOR/CAPTAIN/MAGS/2 CLOWNS.(Hugh Alan)

VESTIBULE CORRIDOR

3. 4/17 DOCTOR/MAGS/CH.CLOWN/FATHER(tannoy)
4. ③ 4/14 DOCTOR/MAGS
5. 3/41 DOCTOR/2 CLOWNS.(Hugh Dave)
6. 3/4 DOCTOR
7. 3/11 DOCTOR/DEADBEAT
8. 3/15 DOCTOR/DEADBEAT
9. ① 2/7 DOCTOR/ACE/CH. CLOWN
10. 3/8 CAPTAIN/MAGS/4 CLOWNS.(Karl Paul Nicky Alan)
11. 3/23 CH. CLOWN/4 CLOWNS.(Karl Paul Nicky Alan)
12. 3/17 CH. CLOWN/4 CLOWNS.(Karl Paul Nicky Alan)
13. ② 2/17 ACE/CH. CLOWN/4 CLOWNS.(Dave Jeff Karl Paul)
14. 2/30 ACE

BACKSTAGE

15. 3/7 RINGMASTER/MORGANA/CH. CLOWN/WHIZZKID/2 CLOWNS.(Hugh Dave)
16. 3/13 CAPTAIN/MAGS/CH.CLOWN/WHIZZKID/6 CLOWNS.(Hugh Dave Karl Paul Nicky Alan)
17. 3/19 CAPTAIN/MAGS/WHIZZKID/RINGMASTER/4 CLOWNS.(Paul Karl Nicky Alan)
18. 3/35 CAPTAIN /MAGS/2 CLOWNS.(Nicky Alan)

KITESTORE

19. 2/22 ACE/BELLBOY
20. 2/24 ACE/BELLBOY/CH. CLOWN/4 CLOWNS.(Karl Paul Dave Jeff)

NB WHEN SYLVESTER FINISHES

U/V SHOTS

46/49/67/75/84B/84E

SCENES 4/1 4/9 4/10

LOAN OF TECHNICAL EQUIPMENT

From: Clerk, Office Equipment.
Rm. No. & Bldg: 2050, T.V. Centre.
Tel. Ext:
Date: Week No:

Return to:

MONITOR & OFFICE
FACILITIES.
ROOM 2050 T.V.C.

For costing purposes only.

CHARGE CODE: C 5 2.

Project Number: 50/LDL K 23/K

Charge £ per week.

Equipment: Garrard

BBC Ref. No: 2040

Accessories:

To: DAVID TILLEY

Rm. No. & Bldg: 311 Union Hse

Tel. Ext:

Department: DRAMA - SERIALS + SERIALS

Programme: Dr WHO 7J.

Delivered to Room 603 North Acton.

Collection/Delivery Date: 12.6.88

Reminder:

Sent

Return Date: 15.6.88.

RECEIVED BY:

David Volley

(I accept full responsibility for this equipment whilst in my possession).

Returned:

Signed:

| WEEK NO. | CHARGED |
|--------------|---------|
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| TOTAL AMOUNT | £ |
| REFUNDED | £ |

DOCTOR WHO - REHEARSAL SCHEDULE

DAVID TIBBY

1000.100 2/37 Corr/Archway
2/38 Stone Chamber
3/1 Stone Chamber
3/3 Corridor/Arch

Doctor/RN voice/Mags

Doctor/Capt/Mags

Doctor/Capt/Mags/Clowns

Doctor/Capt/Mags/Clowns

1045 3/34 Stone Arch
3/37 Stone Chamber
3/39 " "

Doctor/Ace/Deatheart

" " "

" " "

1130 123 4/41 Stone Chamber
4/43 " "
4/45 " "
4/47 " "
4/22

Ace/Capt/Deatheart/Mags

" " " "

" " " "

" " " "

1230 LUNCH

1245 1/13
2/5

1330 133 2/35 Workshop
3/5
3/10
3/16
3/18

ACE/CH. CI/ROBOTS

ACE/BELLBOY/ROBOTS

ACE/BELLBOY/ROBOTS

ACE/BELLBOY/ROBOTS

DOCTOR/ACE/BELLBOY/DEADBEAT/ROBOTS

1430 152 3/20 Workshop
3/30 Corridor to Workshop
3/31
3/36
3/38 Workshop
4/36 Ancient Circus

DOCTOR/ACE/BELLBOY/DEADBEAT

DOCTOR/ACE/CH. CI/CLOWNS

CH. CI/CLOWNS

BELLBOY/CH. CI/CLOWNS/ROBOTS

DOCTOR + FAMILY DISCUSS 1/13 + 2/5

1545/630 Run-Through Story Order

Full Cast [Mum + Dad + Gods (11/11)]

1645 Notes

MONDAY 13th JUNE

9.30 MAGIC REHEARSAL DOCTOR / JEFF DURHAM / SNAKE HANDLER
10.30 TECHNICAL RUN-THROUGH - ALL CAST [Excl. 4 clowns + Girl Sad]

12.30 approx Magic Rehearsal DOCTOR / Jeff Durham / Snake handler.

13.30 LUNCH
14.30 SCENES T.B.A.

✓ 4/36 Rehearse with Nick Kirby

ANCIENT CIRCUS

KIRBY

✓ 4/23

✓ 4/49

~~FIN~~

CAPT Finish 14.30

MASS " 14.30

Jeff Durham 15.00

Snake 13.00

Robot Workshop

~~2/20~~

~~2/30~~

~~2/31~~

✓ 3/36

✓ 3/38

Note Clowns Used

Alan Keep

Dave Purnbeck

Nicky Dewhurst

Paul Miller.

Karl Magee.

} Fin 15.30

Fin Rehearsal 16.30.

[NOTE -

Clowns NOT IN ATTENDANCE

JOHN Alexander

✓ Huw Spite.

MR JEFF DAVIS.

TUESDAY 14th JUNE

NOTE - 1030 Fitting MUM DAD + girl (LORNA McCulloch) Green Room

1000 SCENES + B.A.

1

DUB.

Sophie^{mm} + Sylvester[✓]

1200

1200 Rehearse - TARDIS Scenes

1300 LUNCH

1400 Put in Lorna McCulloch.

1430 Run-Through — Full Cast

1530 Fire Drill

1545 Set + Producer's Run Through - Full Cast.

1645 NOTES.

Clowns - Hugh Spite ✓
Karl McJannet ✓
Jolt Davis n/a

~~1630~~

~~1645~~
~~1630~~

Producer's Run-Through - All Cast (excl 4 clowns + girl)

1630

NOTES

WEDNESDAY 15th JUNE

THURSDAY 16th JUNE

FRIDAY 17th JUNE

RECORDING IN LASTY'S STUDIO
AT ELSTREE.

DOCTOR WHO - REHEARSAL SCHEDULE SUNDAY 12TH JUNE

| | | | |
|-------|------|---------------|-------------------------|
| 1000. | 2/37 | Corr/Archway | Doctor/RN voice/Mags |
| | 2/38 | Stone Chamber | Doctor/Capt/Mags |
| | 3/1 | Stone Chamber | Doctor/Capt/Mags/Clown |
| | 3/3 | Corridor/Arch | Doctor/Capt/Mags/Clowns |

| | | | |
|------|------|---------------|---------------------|
| 1045 | 3/34 | Stone Arch | Doctor/Ace/Deaheart |
| | 3/37 | Stone Chamber | " " " |
| | 3/39 | " " | " " " |

| | | | |
|------|------|---------------|------------------------|
| 1130 | 4/41 | Stone Chamber | Ace/Capt/Deaheart/Mags |
| | 4/43 | " " | " " " " |
| | 4/45 | " " | " " " " |
| | 4/47 | " " | " " " " |
| | 4/22 | | |

1230 LUNCH

13

| | | | |
|------|------|----------|------------------------------------|
| 1330 | 2/35 | Workshop | ACE/CH. CI/ROBOTS |
| | 3/5 | | ACE/BELLBOY/ROBOTS |
| | 3/10 | | ACE/BELLBOY/ROBOTS |
| | 3/16 | | ACE/BELLBOY/ROBOTS |
| | 3/12 | | DOCTOR/ACE/BELLBOY/DEARBERT/ROBOTS |

| | | | |
|------|------|----------------------|------------------------------|
| 1430 | 3/20 | | DOCTOR/ACE/BELLBOY/DEARBERT |
| | 3/30 | Workshop | " " " " |
| | 3/31 | Corridor to Workshop | DOCTOR/ACE/CH. CI/Clowns |
| | 3/36 | | CH. CI/Clowns |
| | 3/38 | Workshop | BELLBOY/CH. CI/Clowns/ROBOTS |

| | | | |
|------|------|----------------|-----------------|
| 1500 | 4/36 | Ancient Circus | DOCTOR + Family |
|------|------|----------------|-----------------|

| | | | |
|------|--|---------------------------|--------------------|
| 1545 | | Run-Through - Story Order | Discuss 1/13 + 2/5 |
|------|--|---------------------------|--------------------|

| | | | |
|------|--|-------|-----------------------------------|
| 1645 | | Notes | Full Cast Mum + Dad Gods (11 ppl) |
|------|--|-------|-----------------------------------|

MONDAY 13th JUNE

9.30 MAGIC REHEARSAL DOCTOR / JEFF DURHAM / SNAKE HANDLER

10.30 TECHNICAL RUN-THROUGH. - ALL CAST [EXCL. 4 CLOWNS + GIRL SAD]

12.30 approx Magic Rehearsal DOCTOR / JEFF DURHAM / SNAKE HANDLER

13.30 LUNCH

14.30 SCENES T.B.A.

- 4/36 rehearsal with Nick Ashby

- ANCIENT CIRCUS stuff: 4/23 → 4/49

- Robot Workshop 3/20

3/25

3/31

3/36

3/38

TUESDAY 14th JUNE

NOTE - 1030 Fitting MUM DAD + girl (LORNA McCulloch) Green Room
1000 Scenes t.B.A. NOTE SILVERSTEIN + Sophie at DUB 10-1200

NB - FIRE DRILL 15:30.

1545 Producer's Run-Through - All Cast (excl 4 clowns + girl)

1630 NOTES

WEDNESDAY 15th JUNE

THURSDAY 16th JUNE

FRIDAY 17th JUNE

} RECORDING IN LASKY'S STUDIO
AT ELSTREE.

BBC GRAMOPHONE LIBRARY

ADVICE NOTE

DATE: 13/06/88

REQ. NO. TCS088

TO: TILLEY, DAVID

ENQUIRIES TO: TV GRAM LIBRARY

ADDRESS: 311 UNION

ADDRESS: 3044 TVC

DEPT.: TV DRAMA, SERIES

TEL. NO.:

TEL. NO.:

PROG. NO.: 50/LDL K 231 K

PROG. TITLE: DR WHO

Please receive the attached records from your requisition as indicated. Items starred sent previously.

| LABEL | PREFIX/SUFFIX | DESCRIPTION | DUE BACK |
|----------|---------------|----------------------------------------------------|----------|
| COLUMBIA | TWO 247 | SID SIDNEY ORCHESTRA / SOUNDS CELESTIAL | 13/07/88 |
| CARNIVAL | 2928 009 | WEST MERCIA MALE VOICE CHOIR/CLEEVELY: JOY & PEACE | 13/07/88 |
| DECCA | LF 1131 | RONNIE MUNRO AND HIS ORCHESTRA / OLD TIME DANCES | 13/07/88 |

| Strand/Series Title | | | | STUDIO/STAGES INFORMATION | | | |
|------------------------------------------------------------------|--|--|--|--------------------------------|--|-----------------------------|--|
| DOCTOR WHO 75. | | | | Distribution | | | |
| THE GREATEST SHOW IN THE GALAXY | | | | To: | | Denotes Recipient | |
| Episode/Sub. Title | | | | Asst. (Co-ord) SM. Tel | | Room No. and Building | |
| Project Number | | | | TSO | | C209, Block C, Centre House | |
| 50/LDL K 231 K | | | | Fire Prevention Officer | | 4044 TC | |
| Prod. Costing Wk(s) | | | | HM (for TC studios) | | 1271 TC | |
| Channel | | | | HM (for other studios) | | SA6 LGS | |
| Studio | | | | HM (for film stages) | | 11A WA | |
| 15 th , 16 th + 18 th JUNE 1988 | | | | MPS (for film stages) | | E8 TFS | |
| Week(s) | | | | Senior Fireman | | TC/LG/TFS | |
| Filing/O.B. date(s) | | | | FM's | | 4023 TC | |
| Week(s) | | | | CLIVE GODSAVE (ELSTREE CENTRE) | | | |
| Room No. / Building | | | | Tel. Extn. | | Department | |
| 309 UNION | | | | | | D. Ser. Jer. | |
| 311 UNION | | | | | | " " | |
| 3324 TVC | | | | | | File Copy | |
| Producer | | | | JOHN NATHAN TURNER | | Date | |
| Director | | | | ALAN WARREN | | 14.6.88. | |
| Designer | | | | DAVID CASKEY | | | |

HAVE VISUAL EFFECTS DEPARTMENT BEEN CONTACTED? YES/NO

HAVE ARMOURERS BEEN CONSULTED? YES/NO

Please indicated whether studios or stages for each item:

Details of:

- a) Fire Hazards (including vehicles): MAGICIAN'S DOVE PAN uses small amount of lighter petrol which is ignited then extinguished immediately with lid (18/6/88)
A magic candle is lit (tiny amount petrol on Wick) by special lighter (lighter fuel) 18/6/88
- b) Firearms and Weapons: Sword (Blunted) 18/6/88
Piece metal (part of sword) blunt (US FX)
- c) Special Action (e.g. stunts, fights, diving) Drope suspending Arhote (Sylvester McCoy) by Feet upside down whilst taking off STRAIGHT JACKET (Rigged - last stages). He then rights himself on the rope. Sturdy frame with trapdoor rope available if Tent frame supported rig not practical - Suspended by Nick Kirby.
Arhote (T.P. McKenna) FALLS into well filled with mattresses just out of shot (18.6.88)
- d) Gas and Water: Rain Effect on small area of Ancient Circus Ring (18.6.88)
- e) Animals: Snake - Royal Python (2 1/2 Feet) Supplied by Janimals (18.6.88)
- f) Special Equipment and Machinery for demonstration: -
(if heavy or large, indicate weight and dimensions)
- g) High Sound Levels: -
- h) Audience: Category and Number: -
- i) Other Information (e.g. disabled contributors): SECTION OF SCENERY (TELETYPE) COLLAPSE in one scene (18.6.88)
Smoke Gun 15/16/18. W1

HAS PERMISSION BEEN SOUGHT FOR USE OF DANGEROUS SUBSTANCES OR EQUIPMENT? YES/NO

DANGEROUS SUBSTANCES (e.g. Poisons, Lasers, Radio Active Materials, Germs, Chemicals, etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations).

RECORDING ORDER

"DOCTOR WHO"

15/16/18 JUNE

RECORDING ORDER

PROJECT NO. 50/LDL K231K

ELSTREE CARPARK

D O C T O R W H O (7J)

"THE GREATEST SHOW IN THE GALAXY"

By

Stephen Wyatt

PSC SHOOT: WEDNESDAY & THURSDAY, 15TH & 16TH JUNE

| | |
|---------------------------------|----------------------------------------|
| Producer | JOHN NATHAN TURNER |
| Director | ALAN WAREING |
| Script Editor | ANDREW CARTMEL |
| Production Associate | JUNE COLLINS |
| Assistant | HILARY BARRATT |
| Production Managers | SUZANNA SHAW |
| Production Assistant | ALEX TODD |
| Assistant Floor Managers | DAVID TILLEY |
| | DUNCAN McALPINE |
| Floor Assistant | ALEX STARR/SOUTHERN MORRIS |
| Producer's Secretary | LORRAINE GODDING |
| Designer | DAVID LASKEY |
| Design Assistant | JULIA GRESTD |
| Costume Designer | ROS EBBUTT |
| Costume Assistant | SARAH JANE ELLIS |
| Dressers | DEBBIE ROBERTS |
| | TIM BONSTOW |
| | MICHAEL JOHNSTON |
| | ANN RICHARDSON/PATRICIA |
| Make-Up Designer | DEE BARON McAULEY |
| Make-Up Assistants | HELEN JOHNSON |
| | MARK PHILLIPS |
| | SUNETRA SASTRY |
| Technical Co-Ordinator | RICHARD WILSON |
| Lighting Director | DON BABBAGE |
| Sound Supervisor | SCOTT TALBOT |
| Deputy Sound Supervisor | MIKE WEAVER |
| Vision Mixer | BARBARA GAINSLEY |
| Cameramen | ALEC WHEAL(& crew 6) |
| Visual Effects Designer | STEVE BOWMAN |
| Video Effects Designer | DAVE CHAPMAN |
| Properties Buyer | BOB BLANKS |
| Prod. Operative Supervisor..... | MARTIN CARLEY |
| Production Operatives | |

C A S T L I S T

"THE GREATEST SHOW IN THE GALAXY"

| | | |
|-------------------|----|------------------|
| THE DOCTOR | 26 | SYLVESTER McCOY |
| ACE | 20 | SOPHIE ALDRED |
| CAPTAIN | 25 | T.P. McKENNA |
| MAGS | 23 | JESSICA MARTIN |
| CHIEF CLOWN | 55 | IAN REDDINGTON |
| BELLBOY | | CHRIS GUARD |
| DEADBEAT | 54 | CHRIS JURY |
| DAD | | DAVID ASHFORD |
| MUM | | JANET HARGREAVES |
| LITTLE GIRL | | LORNA McCULLOCH |

CLOWNS

WEDNESDAY

21 { ALAN HEAP
PAUL MILLER
DAVE PUMFRETT
NICKY DEWHURST

THURSDAY

21 { ALAN HEAP
PAUL MILLER
DAVE PUMFRETT
NICKY DEWHURST
HUGH SPIGHT
KARL McGEE
JEFF DAVIES
JOHN ALEXANDER

N.B. NO CLOWNS ON SATURDAY 18TH

"DR. WHO - THE GREATEST SHOW IN THE GALAXY"

RECORDING SCHEDULE

| | |
|-----------|---------------------------------------|
| 0715 | Doctor Who coach departs T.C.-Elstree |
| 0800-0830 | Breakfast |
| 0830-0930 | Rig/Set/Light |
| 0930-1200 | Record |
| 1200-1300 | Lunch |
| 1300-1730 | Record |
| 1730-1815 | De-rig |
| 1815 | Elstree shuttle departs for T.C. |
| 1830 | Doctor Who coach departs Elstree-T.C. |

TRAVEL ARRANGEMENTS

Please see Maps for directions.

SHUTTLE TIMES

From T.C. to Elstree

(APPROX. JOURNEY TIMES
40 minutes)

0800
0900
0945
1145
1430
1715

From Elstree to T.C.

0845
1100
1345
1630
1730
1815

DOCTOR WHO COACH (Linkline) thru Transport x

There will be a coach leaving Television Centre
at 0715 every morning for crew and artistes.
(Obviously costume/make-up calls may make this
unpractical for artistes).

The coach will return at 1830 to Television Centre.

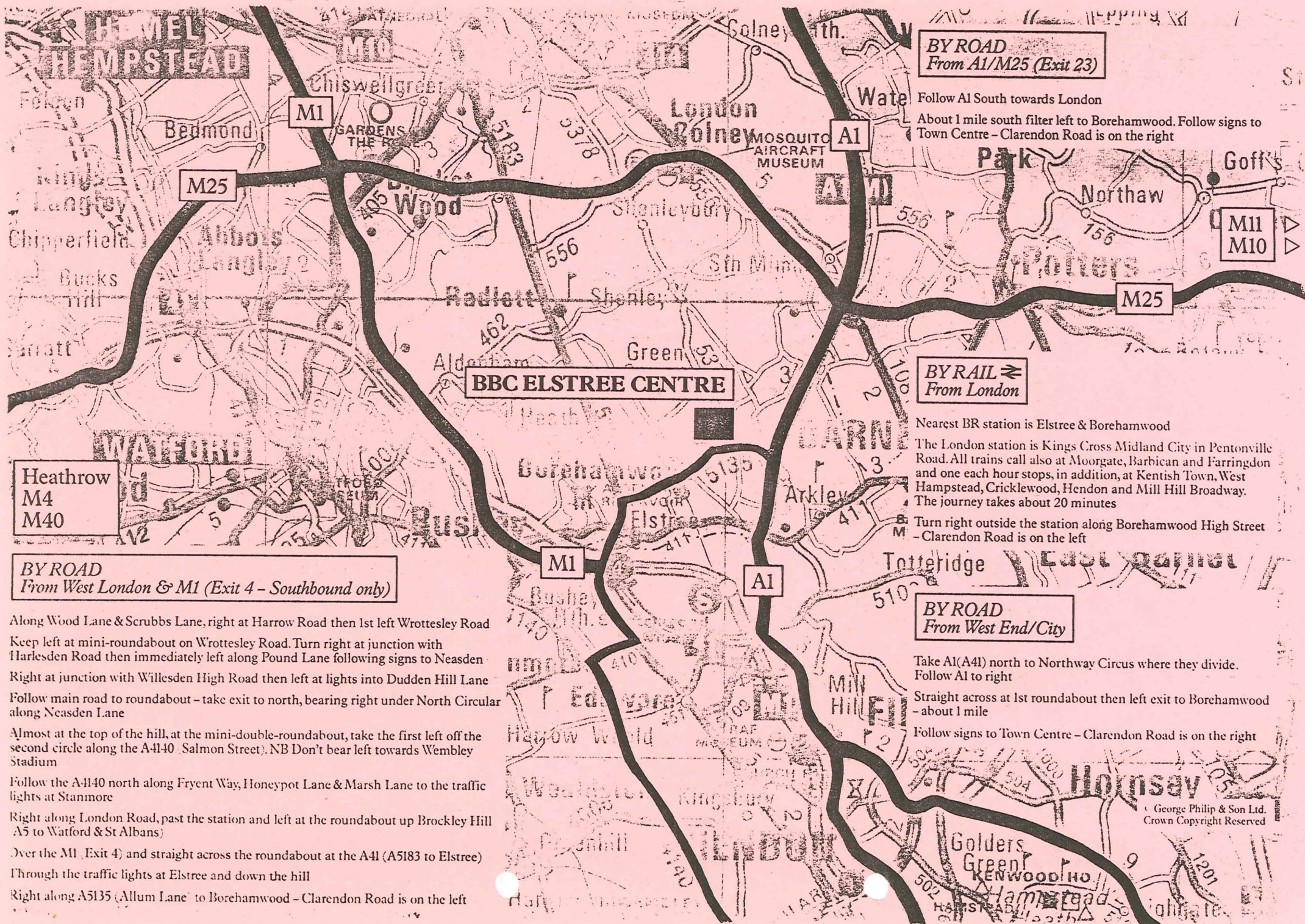
TRAIN TIMES

From King's Cross (Midland City Line) - Elstree
()

7 and 37 minutes past the hour.
Journey time 21 minutes.

From Elstree-King's Cross

16 and 46 minutes past the hour



BY ROAD
From A1/M25 (Exit 23)

Follow A1 South towards London
About 1 mile south filter left to Borehamwood. Follow signs to
Town Centre - Clarendon Road is on the right

BY RAIL
From London

Nearest BR station is Elstree & Borehamwood
The London station is Kings Cross Midland City in Pentonville
Road. All trains call also at Moorgate, Barbican and Farringdon
and one each hour stops, in addition, at Kentish Town, West
Hampstead, Cricklewood, Hendon and Mill Hill Broadway.
The journey takes about 20 minutes

Turn right outside the station along Borehamwood High Street
- Clarendon Road is on the left

BY ROAD
From West End/City

Take A1(A41) north to Northway Circus where they divide.
Follow A1 to right

Straight across at 1st roundabout then left exit to Borehamwood
- about 1 mile

Follow signs to Town Centre - Clarendon Road is on the right

BY ROAD
From West London & M1 (Exit 4 - Southbound only)

Along Wood Lane & Scrubbs Lane, right at Harrow Road then 1st left Wrotesley Road
Keep left at mini-roundabout on Wrotesley Road. Turn right at junction with
Haresden Road then immediately left along Pound Lane following signs to Neasden
Right at junction with Willesden High Road then left at lights into Dudden Hill Lane
Follow main road to roundabout - take exit to north, bearing right under North Circular
along Neasden Lane

Almost at the top of the hill, at the mini-double-roundabout, take the first left off the
second circle along the A4140 (Salmon Street). NB Don't bear left towards Wembley
Stadium

Follow the A4140 north along Fryent Way, Honey Pot Lane & Marsh Lane to the traffic
lights at Stanmore

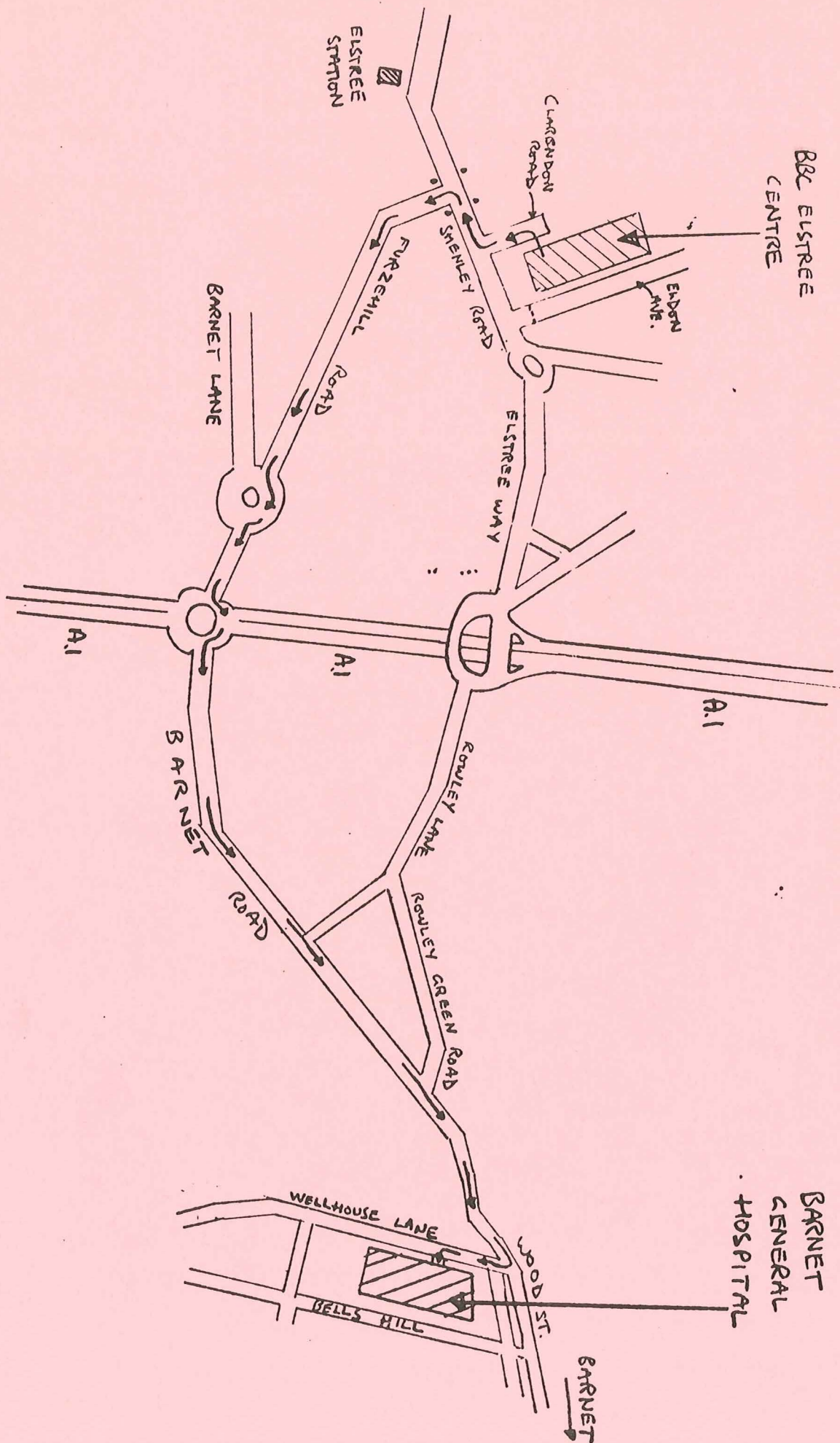
Right along London Road, past the station and left at the roundabout up Brockley Hill
A5 to Watford & St Albans)

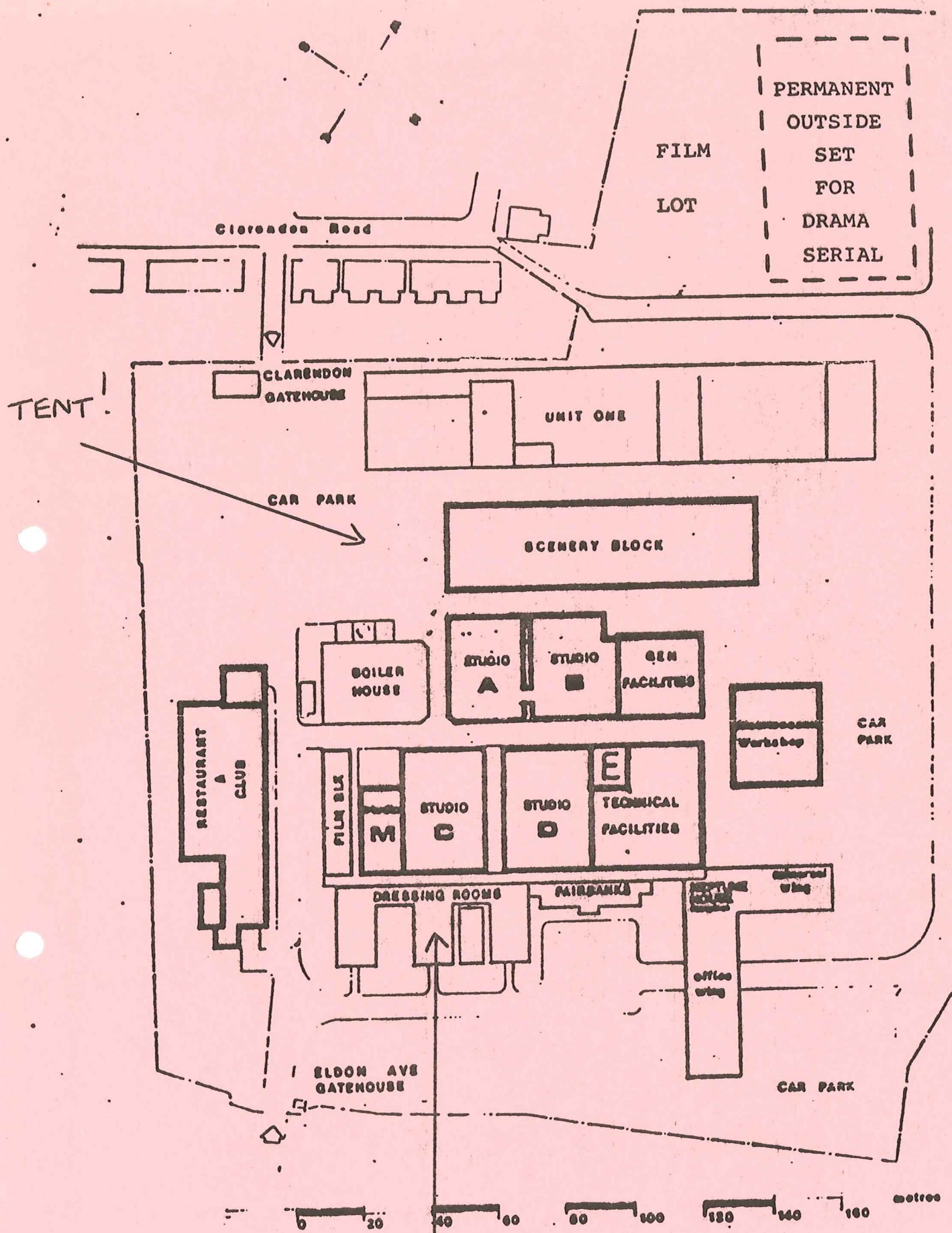
Over the M1 (Exit 4) and straight across the roundabout at the A41 (A5183 to Elstree)

Through the traffic lights at Elstree and down the hill

Right along A5135 (Allum Lane) to Borehamwood - Clarendon Road is on the left

BARNET GENERAL HOSPITAL - ROUTE BY ROAD FROM BBC ELSTREE CENTRE





MAKE-UP TRAINING
SCHOOL - 1ST FLOOR.

CANTEEN/TEA BAR FACILITIES

RESTAURANT

0900-1000

1000-1115

1200-1415

1515-1615

TEABAR First Floor Neptune House

0930-1130

1200-1430

1515-1630

Catering Manager

THE GREATEST SHOW IN THE GALAXY

RECORDING ORDER (3rd edition) - WEDNESDAY, 15TH JUNE

(1)

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOT |
|------|-------------|---------|-----|------------|------|
|------|-------------|---------|-----|------------|------|

| | | | | | |
|--------------|---------------------------------------------------------------------------------------------------------------|------------------------------------------------|--|--|--|
| 1½pgs 32" | 4/41 STONE CHAMBER Deadbeat hesitates in putting medallion down well. Captain arrives & takes it. | ACE MAGS DEADBEAT CAPTAIN (zombie) | | | |
|--------------|---------------------------------------------------------------------------------------------------------------|------------------------------------------------|--|--|--|

R E C O R D I N G B R E A K

| | | | | | |
|-----------|---------------------------------------------------------------------------------------------------|------------------------------------------------|--|--|--|
| ½pg 6" | 4/43 INT. STONE CHAMBER Deadbeat doubled over in agony. Captain holds glowing medallion. | ACE MAGS DEADBEAT CAPTAIN (zombie) | | | |
|-----------|---------------------------------------------------------------------------------------------------|------------------------------------------------|--|--|--|

R E C O R D I N G B R E A K

| | | | | | |
|---------------|--------------------------------------------------------------------------------|------------------------------------------------|--|--------------|--|
| 1 page 13" | 4/45 INT. STONE CHAMBER Ace kicks Captain & medallion goes down well. | ACE MAGS DEADBEAT CAPTAIN (zombie) | | f/g flat out | |
|---------------|--------------------------------------------------------------------------------|------------------------------------------------|--|--------------|--|

R E C O R D I N G B R E A K

| | | | | | |
|---------------|------------------------------------------------------------------------------------------------------------------|------------------------------------------------|--|------------------------|--|
| 1 page 19" | 4/47 INT. STONE CHAMBER Trio run from chamber. Captain blocks path but finally collapses. They exit. | ACE MAGS DEADBEAT CAPTAIN (zombie) | | Mattresses & Boards | |
|---------------|------------------------------------------------------------------------------------------------------------------|------------------------------------------------|--|------------------------|--|

** DEADBEAT M/UP CHANGE

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOT |
|------|-------------|---------|-----|------------|------|
|------|-------------|---------|-----|------------|------|

1 page
20"

1/13a EXT. HEARSE
Chief Clown thinks he
has lost track of
Bellboy & Flowerchild
but equipment picks
up their trail & he
moves on.

CH.CLOWN
3 CLOWNS
Alan
Nicky
Paul
undertakers

R E C O R D I N G P A U S E

CLOWNS CHANGE FROM
UNDERTAKERS TO CLOWNS

EXTRA SHOT

BUS CONDUCTOR OUTFIT/METALLIC HANDS & TICKET MACHINE.
BCU MACHINE.

3/21 STONE CHAMBER
Eye stares out from
well.

****N.B. RECORD ALL EYE SHOTS AT THE SAME TIME****
Scenes 2/38 3/1 4/45

PLEASE CAN SYLVESTER, SOPHIE, T.P., JESSICA AND
CHRIS J. STAND BY TO BE USED IN THESE SHOTS.
THANK YOU.

DOCTOR WHO - THE GREATEST SHOW IN THE GALAXY
RECORDING ORDER

| | | |
|-------------------------------|-------------|---------|
| WEDNESDAY <u>15TH JUNE</u> | SCENE/NOTES | ARTISTS |
|-------------------------------|-------------|---------|

| | | |
|------------------|-----------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------|
| 2 pages 1'14" | <u>2/38 STONE CHAMBER</u> Mags nearly falls down well. They see eye. Captain & clowns arrive. | DOCTOR(umb) MAGS CAPTAIN 4 CLOWNS Paul/Alan Nicky/Dave |
|------------------|-----------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------|

R E C O R D I N G P A U S E

| | | |
|---------------|--------------------------------------------------------------------------------------|-----------------------------------------------------------------------|
| 1 page 36" | <u>3/1 STONE CHAMBER</u> Furious Mags & Doctor led away by Captain & clowns | DOCTOR(umb) CAPTAIN MAGS 4 CLOWNS Alan/Paul Nicky/Dave |
|---------------|--------------------------------------------------------------------------------------|-----------------------------------------------------------------------|

R E C O R D I N G P A U S E

"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

(4)

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOT |
|------|-------------|---------|-----|------------|------|
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| | | | | | |
|-----------------|--------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------|--|--|------------------------------|
| 1½ pages 32" | 3/3 <u>STONE ARCHWAY</u> Going back through arch Mags snarls like animal. Doctor escapes whilst Mags occupies clowns. | DOCTOR (umb) CAPTAIN MAGS 4 CLOWNS Paul/Alan Nicky/Dave | | | near flat out far flat in |
|-----------------|--------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------|--|--|------------------------------|

R E C O R D I N G P A U S E

| | | | | | |
|---------------|-------------------------------------------|-------------|--|--|--|
| ½ page 10" | 3/4 <u>STONE JUNCTION</u> Doctor runs. | DOCTOR(umb) | | | |
|---------------|-------------------------------------------|-------------|--|--|--|

R E C O R D I N G P A U S E

| | | | | | |
|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|--|--|-----------------------------|
| 2½ pages 1'55" | 2/37 <u>STONE ARCHWAY</u> Doctor & Mags run down corridor. Ringmaster calls them on tannoy. They go under arch with moon symbol. | DOCTOR (umb) MAGS (clubs) | | | f/g flat in b/g flat out |
|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|--|--|-----------------------------|

R E C O R D I N G B R E A K

| | | | | | |
|---------------|-------------------------------------------------------------------------|---------------------------------|--|--|--|
| 1 page 12" | 3/34 <u>STONE ARCHWAY</u> They go under archway with moon symbol. | DOCTOR (umb) ACE DEADBEAT | | | |
|---------------|-------------------------------------------------------------------------|---------------------------------|--|--|--|

R E C O R D I N G B R E A K

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOT. |
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R E C O R D I N G B R E A K

| | | | | | |
|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------|--|-------------|--|
| 3pgs 49" | <u>3/37 STONE CHAMBER</u> Deadbeat tries to hold up medallion to well but collapses. Doctor realises that part missing from medallion, probably at bus. | DOCTOR (umb) ACE DEADBEAT | | f/g flat in | |
|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------|--|-------------|--|

R E C O R D I N G B R E A K

| | | | | | |
|--------------|------------------------------------------------------------------------------------------------------------------------|--------------------------------|--|--|--|
| 1½pgs 32" | <u>3/39 INT. STONE CHAMBER</u> Doctor decides to go back to ring. Ace & Deadbeat go to find missing piece. | DOCTOR(umb) ACE DEADBEAT | | | |
|--------------|------------------------------------------------------------------------------------------------------------------------|--------------------------------|--|--|--|

R E C O R D I N G B R E A K

*** N.B. WILDTRACK DIALOGUE FROM 4/39 - see back page

(6)

"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

THURSDAY 16TH JUNE

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------|-------------|---------|-----|------------|-------|
|------|-------------|---------|-----|------------|-------|

| | | | | | |
|---------|-------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|--|------------|--|
| 2 pages | 2/35 INT. WORKSHOP Chief Clown pushes Ace into room. Robots close in - she picks up something - it is a robot arm. She drops it. | ACE CHIEF CLOWN WORKSHOP CLOWNS Alan/Nicky/Dave/Paul BELLBOY Clowns Jeff/Karl/John/Hugh | | Vis Fx arm | |
|---------|-------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|--|------------|--|

R E C O R D I N G B R E A K

| | | | | | |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|--|-----------------------------------------------|--|
| 2 pages 54" | 3/5 INT. WORKSHOP Ace continues to fight off robots. They are stopped by Bellboy. seeing earring he thinks Ace is Flowerchild. | ACE BELLBOY 4 WORKSHOP CLOWNS Alan/Nicky Dave/Paul | | Vis Fx robots See Suzanna for walls out | |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|--|-----------------------------------------------|--|

R E C O R D I N G B R E A K

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|------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|--|--|--|
| 2 pages 2'10" | 3/10 INT. WORKSHOP Bellboy discussed robots with Ace. He shows her small scale model of buried robot. He gives her remote control unit & gets upset about Flowerchild. | ACE BELLBOY 4 WORKSHOP CLOWNS Alan/Nicky Dave/Paul | | | |
|------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|--|--|--|

R E C O R D I N G B R E A K

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOT |
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| | | | | | |
|------------------|-----------------------------------------------------------------------------------|-------------------------------------------------------------------|--|--|--|
| 2 pages 1'52" | 3/16 INT. WORKSHOP Bellboy reminisces about what circus used to be like. | ACE BELLBOY 4 WORKSHOP CLOWNS Alan/Nicky Dave/Paul | | | |
|------------------|-----------------------------------------------------------------------------------|-------------------------------------------------------------------|--|--|--|

R E C O R D I N G B R E A K

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|----------------|------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|--|--|--|
| 2 pages 49" | 3/18 INT. WORKSHOP Doctor & Deadbeat arrive. Bellboy remembers that Deadbeat used to be called Kingpin. | DOCTOR (umb) ACE BELLBOY DEADBEAT 4 WORKSHOP CLOWNS Alan/Nicky Dave/Paul | | | |
|----------------|------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|--|--|--|

R E C O R D I N G B R E A K

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|------------------|-----------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|--|--|--|
| 3 pages 1'30" | 3/20 INT. WORKSHOP Bellboy explains how things have changed. Doctor realises that Deadbeat holds the answer. | DOCTOR (umb) ACE BELLBOY DEADBEAT 4 WORKSHOP CLOWNS Alan/Nicky Dave/Paul | | | |
|------------------|-----------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|--|--|--|

R E C O R D I N G B R E A K

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOT |
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|---------|-------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------|--|--|--|
| 2 pages | <u>3/30 INT. WORKSHOP</u> Doctor & Ace leave with Deadbeat. Bellboy remains to delay robots from following. | DOCTOR (umb) ACE BELLBOY DEADBEAT (Alan/Nicky Dave/Paul) | | | |
|---------|-------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------|--|--|--|

| | | | | | |
|---------------|-------------------------------------------------------------------------------------------|--------------------------------|--|--|--|
| ½ page 10" | <u>3/31 INT. WORKSHOP</u> <u>CORRIDOR</u> Doctor, Ace & Deadbeat leave workshop. | DOCTOR(umb) ACE DEADBEAT | | | |
|---------------|-------------------------------------------------------------------------------------------|--------------------------------|--|--|--|

R E C O R D I N G B R E A K

| | | | | | |
|---------|------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|--|--|--|
| 2 pages | <u>3/38 INT. WORKSHOP</u> Chief Clown threatens Bellboy. He activates robots & they close in on him. | BELLBOY CH.CLOWN 4 W/S CLOWNS Alan/Nicky/Dave/Paul 4 CLOWNS John/Jeff/Karl/Hugh | | | |
|---------|------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|--|--|--|

R E C O R D I N G B R E A K

DAVE/PAUL CHANGE TO
UNDERTAKERS COSTUMES

ALAN TO CHANGE TO OB
CLOWN OUTFIT

| | | | | | |
|---------------|---------------------------------------------------------------------------------------------|---------------------------------------------------|--|--|--|
| ½ page 10" | <u>3/36 INT. WORKSHOP</u> <u>CORRIDOR</u> Chief Clown & others arrive at workshop. | CHIEF CLOWN 4 CLOWNS Jeff/John Karl/Hugh | | | |
|---------------|---------------------------------------------------------------------------------------------|---------------------------------------------------|--|--|--|

R E C O R D I N G B R E A K

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOT |
|------|-------------|---------|-----|------------|------|
|------|-------------|---------|-----|------------|------|

2/32 WORKSHOP CORRIDOR
Ace sees 2 clowns
emerging with mended
Conductor. She bumps
into Deadbeat & is
caught by Chief Clown.

ACE
2 CLOWNS (Karl/Alan)
B/C mended
as Inspector
DEADBEAT
CHIEF CLOWN

R E C O R D I N G P A U S E

2/5 WORKSHOP CORRIDOR
2 clowns bringing
broken Bus Conductor
back to be mended.

2 CLOWNS Dave/Paul
(undertakers)
BUS CONDUCTOR
in pieces.

R E C O R D I N G B R E A K

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOT |
|------|-------------|---------|-----|------------|------|
|------|-------------|---------|-----|------------|------|

| | | | | | |
|---------------|-----------------------------------------------------------------------------------------------------------------------------------|---------------------|--|--|--|
| 1 page 22" | <u>1/2 TARDIS CONSOLE</u> doctor practises tricks. Ace searches for her nitro-9. Doctor makes spoon & ball disappear. | DOCTOR (umb) ACE | | | |
|---------------|-----------------------------------------------------------------------------------------------------------------------------------|---------------------|--|--|--|

R E C O R D I N G P A U S E

| | | | | | |
|------------------|-----------------------------------------------------------------------------------------------------------------------|----------------------------------------|--|--|--|
| 4 pages 1'25" | <u>1/4 TARDIS CONSOLE</u> Satellite materialises it plugs itself in & shows an advert fro psychic circus. | DOCTOR (umb) ACE CH.CLOWN V/O | | | |
|------------------|-----------------------------------------------------------------------------------------------------------------------|----------------------------------------|--|--|--|

R E C O R D I N G P A U S E

| | | | | | |
|------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------|--|--|--|
| 2 pages 1'00" | <u>1/6 TARDIS CONSOLE</u> Unplugging satellite Ace tells Doctor she hates circuses, esp. clowns. Satellite replugs itself & challenges her to go. She accepts. | DOCTOR (umb) ACE Satellite voice | | | |
|------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------|--|--|--|

R E C O R D I N G B R E A K

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------|-------------|---------|-----|------------|-------|
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|--|----------------------------------------------------------------------------------------|----------------|--|--|--|
| | <u>2/22 INT. KITE WORKSHOP</u> Ace hears moaning & discovers Bellboy tied up. | ACE BELLBOY | | | |
|--|----------------------------------------------------------------------------------------|----------------|--|--|--|

R E C O R D I N G P A U S E

| | | | | | |
|--|--------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|--|--|--|
| | <u>2/24 INT. KITE WORKSHOP</u> Chief clown & clowns collect Bellboy to do repairs. Ace hides. | ACE BELLBOY CH.CLOWN 4 CLOWNS Karl/Paul/ Dave/Jeff | | | |
|--|--------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|--|--|--|

18TH JUNE

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOT |
|------|-------------|---------|-----|------------|------|
|------|-------------|---------|-----|------------|------|

| | | | | | |
|--|----------------------------------------------------------------------------------------------|---------------------------|--|--|--|
| | <u>4/23 ANCIENT CIRCUS</u> Doctor enters ancient ring & introduces himself to Gods. | DOCTOR (no umb) FAMILY | | | |
|--|----------------------------------------------------------------------------------------------|---------------------------|--|--|--|

R E C O R D I N G B R E A K

| | | | | | |
|--|---------------------------------------------------------------------------------------------------|---------------------------|--|--|--|
| | <u>4/27 ANCIENT CIRCUS</u> Doctor berates Gods. Gods silence him & demand entertainment. | DOCTOR (no umb) FAMILY | | | |
|--|---------------------------------------------------------------------------------------------------|---------------------------|--|--|--|

R E C O R D I N G B R E A K

| | | | | | |
|--|--------------------------------------------------------------------------------------------------------------|---------------------------|--|--|--|
| | <u>4/29 ANCIENT CIRCUS</u> Doctor makes star entry. God cause explosions but Doctor juggles calmly. | DOCTOR (no umb) FAMILY | | | |
|--|--------------------------------------------------------------------------------------------------------------|---------------------------|--|--|--|

R E C O R D I N G B R E A K

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOT |
|------|-------------|---------|-----|------------|------|
|------|-------------|---------|-----|------------|------|

4/31 ANCIENT CIRCUS
Doctor juggles. Gods
make it rain & Doctor
conjures up umbrella.

DOCTOR(conjures umb)
FAMILY

R E C O R D I N G B R E A K

4/34 ANCIENT CIRCUS
Doctor continues with
magic tricks.
Gods stare down.

DOCTOR(umb)
FAMILY

R E C O R D I N G B R E A K

4/36 ANCIENT CIRCUS
Doctor continues with
act. Gods demand
better entertainment.
They stare in battle of
the wills.

DOCTOR (umb)
FAMILY

R E C O R D I N G B R E A K

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOT |
|------|-------------|---------|-----|------------|------|
|------|-------------|---------|-----|------------|------|

| | | | | | |
|------|----------------------------------------------------------------------------------------------------------------|------------------------|--|--|--|
| 4/38 | ANCIENT CIRCUS Girl god senses something but father ignores her. Doctor calls for their attention. | DOCTOR (umb) FAMILY | | | |
|------|----------------------------------------------------------------------------------------------------------------|------------------------|--|--|--|

R E C O R D I N G B R E A K

| | | | | | |
|------|------------------------------------------------------------------------------------------------------|------------------------|--|--|--|
| 4/40 | ANCIENT CIRCUS Doctor's act continues. Metal shoots from floor. Doctor holds it in hand. | DOCTOR (umb) FAMILY | | | |
|------|------------------------------------------------------------------------------------------------------|------------------------|--|--|--|

R E C O R D I N G B R E A K

| | | | | | |
|------|----------------------------------------------------------------|------------------------|--|--|--|
| 4/42 | ANCIENT CIRCUS Doctor shakes metal & it becomes a sword. | DOCTOR (umb) FAMILY | | | |
|------|----------------------------------------------------------------|------------------------|--|--|--|

R E C O R D I N G B R E A K

| | | | | | |
|------|------------------------------------------------------------------------------|------------------------|--|--|--|
| 4/44 | ANCIENT CIRCUS Doctor refuses to carry on despite orders from gods. | DOCTOR (umb) FAMILY | | | |
|------|------------------------------------------------------------------------------|------------------------|--|--|--|

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------|-------------|---------|-----|------------|-------|
|------|-------------|---------|-----|------------|-------|

4/46 ANCIENT CIRCUS
Medallion materialises
on Doctor's sword. He
raises it & deflects rays
sent by gods. They
fall/die.

DOCTOR (umb)
FAMILY

R E C O R D I N G B R E A K

4/49 ANCIENT CIRCUS
Gods throne aflame.
Doctor throws medallion
into fire - it
explodes. He exits
calmly.

DOCTOR (umb)
FAMILY
(dead)

R E C O R D I N G B R E A K

4/22 INT. TIME TUNNEL
Doctor crawls through
time tunnel.

DOCTOR (no umb)

R E C O R D I N G B R E A K

- 4/63 -

D/S DRAPES OUT

CAPTAIN IN ZOMBIE M/UP

39. INT. VESTIBULE.

233.

EMPTY VESTIBULE
HOLD TO
3S MAGS/ACE/DEADBT

/ (THE TRIO HAVE
REACHED THE EXIT
FROM THE VESTIBULE
THAT LEADS BACKSTAGE.

WIND
MACHINE

DEADBEAT STOPS FOR
A MOMENT)

DEADBEAT: You do realise they'll
do anything to stop us.

LET THEM GO

ACE: Let's go then.

CRANE DOWN
TO CAPTAIN F/G

(THE TRIO GO OFF
DOWN THE CORRIDORS.
THEY HAVE NOT
NOTICED THE CAPTAIN'S
BODY LYING COVERED
ON THE STRETCHER
WITH THE PITH HELMET
ON TOP OF IT.

A FLASH HITS
THE STRETCHER AND
THE BODY BENEATH
STARTS TO MOVE.
THE BLANKET IS
PUSHED ASIDE BY
A CADAVEROUS HAND.

HOLD TO
MS CAPTAIN

THEN THE CAPTAIN
SITS UP ON THE
STRETCHER AND DONS
HIS PITH HELMET.

HE IS CLEARLY NOW
DEAD BUT RECOGNISABLE
NONE THE LESS. AND
GETTING UP)

RECORDING PAUSE

SCENES + ARTISTS.

" DOCTOR WHO "

15/16/18 JUNE

WEDNESDAY, 15TH JUNE

| | | |
|-------|---------------|------------------------------------------------------|
| 4/41 | STONE CHAMBER | ACE/MAGS/DEADBEAT/CAPTAIN(zombie) |
| 4/43 | STONE CHAMBER | ACE/MAGS/DEADBEAT/CAPTAIN(zombie) |
| 4/45 | STONE CHAMBER | ACE/MAGS/DEADBEAT/CAPTAIN(zombie) |
| 4/47 | STONE CHAMBER | ACE/MAGS/DEADBEAT/CAPTAIN(zombie) |
| 1/13a | EXT. HEARSE | CHIEF CLOWN/3 CLOWNS(undertakers) Alan/Nicky/Paul |

extra shot: Bus Conductor outfit - CU ticket machine.

| | | |
|------|---------------|---------------------------|
| 3/21 | STONE CHAMBER | <u>ALL EYE/WELL SHOTS</u> |
|------|---------------|---------------------------|

scenes 2/38
3/1
3/21
4/45

SOPHIE, SYLVESTER, JESSICA, CHRIS J
& T.P. standing by ready with
assorted limbs please!!

N.B. MEDALLION NEEDED FOR POST
PRODUCTION.

| | | |
|------|----------------|--------------------------------------------------|
| 2/38 | STONE CHAMBER | DOCTOR(umb)/MAGS/CAPTAIN Alan/Paul/Nicky/Dave |
| 3/1 | STONE CHAMBER | DOCTOR(umb)/CAPTAIN/MAGS Alan/Paul/Nicky/Dave |
| 3/3 | STONE CHAMBER | DOCTOR(umb)/CAPTAIN/MAGS Alan/Paul/Nicky/Dave |
| 3/4 | STONE JUNCTION | DOCTOR(umb) |

Contd....

WEDNESDAY, 15TH JUNE Contd...

2/37 STONE ARCHWAY DOCTOR(umb/club)/MAGS(club)

3/34 STONE ARCHWAY DOCTOR(umb)/ACE/DEADBEAT

3/37 STONE CHAMBER DOCTOR(umb)/ACE/DEADBEAT

3/39 STONE CHAMBER DOCTOR(umb)/ACE/DEADBEAT

THURSDAY 16TH JUNE

| | | |
|------|----------------------|-----------------------------------------------------------------------------------------------------------|
| 2/35 | WORKSHOP | ACE/CHIEF CLOWN/WORKSHOP CLOWNS Alan/Nicky/Dave/Paul BELLBOY CORRIDOR CLOWNS Jeff/Karl/John/Hugh |
| 3/5 | WORKSHOP | ACE/BELLBOY/Alan/Nicky/Dave/Paul |
| 3/10 | WORKSHOP | ACE/BELLBOY/Alan/Nicky/Dave/Paul |
| 3/16 | WORKSHOP | ACE/BELLBOY/Alan/Nicky/Dave/Paul |
| 3/18 | WORKSHOP | DOCTOR(umb)/ACE/BELLBOY/DEADBEAT Alan/Nicky/Dave/Paul |
| 3/20 | WORKSHOP | DOCTOR(umb)/ACE/BELLBOY/DEADBEAT Alan/Nicky/Dave/Paul |
| 3/30 | WORKSHOP | DOCTOR(umb)/ACE/BELLBOY/DEADBEAT Alan/Nicky/Dave/Paul |
| 3/31 | WORKSHOP Corridor | DOCTOR(umb)/ACE/DEADBEAT |
| 3/38 | WORKSHOP | BELLBOY/CHIEF CLOWN/4 WORKSHOP CLOWNS Alan/Nicky/Dave/Paul 4 CLOWNS John/Jeff/Karl/Hugh |
| 3/36 | WORKSHOP Corridor | CHIEF CLOWN/Jeff/John/Karl/Hugh |
| 2/32 | WORKSHOP Corridor | ACE//DEADBEAT/CHIEF CLOWN/2 CLOWNS Karl/Alan BUS CONDUCTOR mended as Insp. |
| 2/5 | WORKSHOP Corridor | 2 CLOWNS (Dave/Paul) (undertakers) BUS CONDUCTOR in pieces. |
| 1/2 | TARDIS | DOCTOR(umb)/ACE |
| 1/4 | TARDIS | DOCTOR(umb)/ACE |
| 1/6 | TARDIS | DOCTOR(umb)/ACE |

THURSDAY 16TH JUNE Contd...

2/22 KITE CUPBOARD

ACE/BELLBOY

2/24 KITE CUPBOARD

ACE/BELLBOY/CHIEF CLOWN
Karl/Paul/Dave/Jeff

SATURDAY 18TH JUNE

| | | |
|------|----------------|--------------------------------|
| 4/23 | ANCIENT CIRCUS | DOCTOR/FAMILY (no umb) |
| 4/27 | ANCIENT CIRCUS | DOCTOR(no umb)/FAMILY |
| 4/29 | ANCIENT CIRCUS | DOCTOR(no umb)/FAMILY |
| 4/31 | ANCIENT CIRCUS | DOCTOR(conjures umb) FAMILY |
| 4/34 | ANCIENT CIRCUS | DOCTOR(umb)/FAMILY |
| 4/36 | ANCIENT CIRCUS | DOCTOR(umb)/FAMILY |
| 4/38 | ANCIENT CIRCUS | DOCTOR(umb)/FAMILY |
| 4/40 | ANCIENT CIRCUS | DOCTOR(umb)/FAMILY |
| 4/42 | ANCIENT CIRCUS | DOCTOR(umb)/FAMILY |
| 4/44 | ANCIENT CIRCUS | DOCTOR(umb)/FAMILY |
| 4/46 | ANCIENT CIRCUS | DOCTOR(umb)/FAMILY |
| 4/49 | ANCIENT CIRCUS | DOCTOR(umb)/FAMILY(dead) |
| 4/22 | TIME TUNNEL | DOCTOR(no umb) |

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------------------|------------------------------------------------------------------------------------------------------------------------|--------------------------------------------|-----|------------------------|----------------------------------------------------------------------------------|
| 1 1/2 pgs 32" | ✓ 4/41 STONE CHAMBER Deadbeat hesitates in putting <u>medallion</u> down well. Captain arrives & takes it. | ACE (badge) MAGS DEADBEAT CAPTAIN | | | 1) MATTRESS - for DEADBEAT TO FALL on 2) MATTRESSES in well for SAFETY? |
| RECORDING BREAK | | | | | |
| 1/2 pg 6" | ✓ 4/43 INT. STONE CHAMBER Deadbeat doubled over in agony. Captain holds glowing <u>medallion</u> . | ACE (badge) MAGS DEADBEAT CAPTAIN | | | 1) MATTRESSES in well for SAFETY? |
| RECORDING BREAK | | | | | |
| 1 page 13" | ✓ 4/45 INT. STONE CHAMBER Ace kicks Captain & <u>medallion</u> goes down well. | ACE (badge) MAGS DEADBEAT CAPTAIN | | | 1) MATTRESSES in well for SAFETY? |
| RECORDING BREAK | | | | | |
| 1 page 19" | ✓ 4/47 INT. STONE CHAMBER Trio run from chamber. Captain blocks path but finally collapses. They exit. | ACE (badge) MAGS DEADBEAT CAPTAIN | | Mattresses & Boards | 1) MATTRESSES in well for SAFETY. |

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOT |
|------|-------------|---------|-----|------------|------|
|------|-------------|---------|-----|------------|------|

1 page
20"

1/13a EXT. HEARSE
Chief Clown thinks he
has lost track of
Bellboy & Flowerchild
but equipment picks
up their trail & he
moves on.

CH.CLOWN
3 CLOWNS
Alan
Nicky
Paul
undertakers

1) BOARD IN BACK OF
HEARSE?

R E C O R D I N G P A U S E

CLOWNS CHANGE FROM
UNDERTAKERS TO CLOWNS

EXTRA SHOT

BUS CONDUCTOR OUTFIT/METALLIC HANDS & TICKET MACHINE.

BCU MACHINE.

3/21 STONE CHAMBER
Eye stares out from
well.

****N.B. RECORD ALL EYE SHOTS AT THE SAME TIME****
Scenes 2/38 3/1 4/45

PLEASE CAN SYLVESTER, SOPHIE, T.P., JESSICA AND
CHRIS J. STAND BY TO BE USED IN THESE SHOTS.
THANK YOU.

DOCTOR WHO - THE GREATEST SHOW IN THE GALAXY
RECORDING ORDER

(3)

WEDNESDAY
15TH JUNE

PROPS PLOT (continued)

SCENE/NOTES ~~ARTISTS~~

(also references of VFX/Costume/Design for information)

2 pages
1'14"

2/38 STONE CHAMBER

Mags nearly falls
down well. They see
eye. Captain & clowns
arrive.

DOCTOR(umb)
MAGS
CAPTAIN
4 CLOWNS
Paul/Alan
Nicky/Dave

- 1) Doc's Brolly
- 2) 2 JUGGLING CLUBS
(Doc + Mags)
- 3) MATTRESSES IN
WELL FOR SAFETY

R E C O R D I N G P A U S E

1 page
36"

3/1 STONE CHAMBER

Furious Mags &
Doctor led away by
Captain & clowns

DOCTOR(umb)
CAPTAIN
MAGS
4 CLOWNS
Alan/Paul
Nicky/Dave

- 1) Doc's Brolly
- 2) 1 JUGGLING CLUB
(Mags) - taken by
PAUL MILLER ROBOT
- 3) MATTRESSES in well
FOR SAFETY

R E C O R D I N G P A U S E

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------|-------------|---------|-----|------------|-------|
|------|-------------|---------|-----|------------|-------|

1½ pages
32"

3/3 STONE ARCHWAY
Going back through
arch Mags snarls like
animal. Doctor
escapes whilst Mags
occupies clowns.

DOCTOR (umb)
CAPTAIN
MAGS
4 CLOWNS
Paul/Alan
Nicky/Dave

near flat out
far flat in
1) Doc's Brolly (held by Dave)
2) 1 Juggling Club - held
by PAUL MILLER ROBOT

R E C O R D I N G P A U S E

½ page
10"

3/4 STONE JUNCTION
Doctor runs.

DOCTOR(umb)

1) Doc's Brolly

R E C O R D I N G P A U S E

2½ pages
1'55"

2/37 STONE ARCHWAY
Doctor & Mags run
down corridor. Ringmaster
calls them on tannoy.
(They go under arch with
moon symbol.

DOCTOR (umb)
MAGS (clubs)

f/g flat in
b/g flat out

1) Doc's Brolly
2) 2 Juggling Clubs
(Doc & Mags)

R E C O R D I N G B R E A K

1 page
12"

3/34 STONE ARCHWAY
They go under archway
with moon symbol.

DOCTOR (umb)
ACE (badge)
DEADBEAT (medallion)

1) Doc's Brolly

R E C O R D I N G B R E A K

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------|-------------|---------|-----|------------|-------|
|------|-------------|---------|-----|------------|-------|

R E C O R D I N G B R E A K

3pgs
49"

3/37 STONE CHAMBER
Deadbeat tries to hold
up medallion to well
but collapses. Doctor
realises that part
missing from medallion,
probably at bus.

DOCTOR (umb)
ACE (badge)
DEADBEAT (medallion)

f/g flat in

1) Doc's Brolly

R E C O R D I N G B R E A K

1½pgs
32"

3/39 INT. STONE CHAMBER
Doctor decides to go
back to ring. Ace &
Deadbeat go to find
missing piece.

DOCTOR (umb)
ACE (badge)
DEADBEAT (medallion)

1) Doc's Brolly

R E C O R D I N G B R E A K

(6)

"THE GREATEST SHOW IN THE GALAXY" - RECORDING ORDER

THURSDAY 16TH JUNE

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|---------|-------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|-----|--------------------------------------------------------------------------------------|-------|
| 2 pages | 2/35 INT. WORKSHOP Chief Clown pushes Ace into room. Robots close in - she picks up something - it is a robot arm. She drops it. | ACE (badge) CHIEF CLOWN WORKSHOP CLOWNS Alan/Nicky/Dave/Paul BELLBOY Clowns Jeff/Karl/John/Hugh | | 1) Vis Fx arm 2) V.S. Fx. Head 3) 2 REMOTE CONTROLS on table for ACE + BELLBOY | |

R E C O R D I N G B R E A K

| | | | | | |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|--|---------------------------------------------------------------------------------------------------------------|--|
| 2 pages 54" | 11.20 3/5 INT. WORKSHOP Ace continues to fight off robots. They are stopped by Bellboy. Seeing earring he thinks Ace is Flowerchild. Dave/Paul NB: dummy substitute for Paul - VS Fx | ACE (badge) BELLBOY 4 WORKSHOP CLOWNS Alan/Nicky (am off) Dave/Paul | | Vis Fx robots See Suzanna for walls out 1) V.S. Fx Arm 2) V.S. Fx HEAD 3) 2 REMOTES (Ace/Bellboy) | |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|--|---------------------------------------------------------------------------------------------------------------|--|

R E C O R D I N G B R E A K

| | | | | | |
|------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------|--|-----------------------------------------------------------------|--|
| 2 pages 2'10" | 3/10 INT. WORKSHOP Bellboy discussed robots with Ace. He shows her small scale model of buried robot. He gives her remote control unit & gets upset about Flowerchild. NB. Grabbing hand shot from 3/5 in this. | ACE (badge) BELLBOY 4 WORKSHOP CLOWNS Alan/Nicky Dave/Paul | | 1) V.S. Fx Arm 2) V.S. Fx HEAD 3) 2 REMOTES (Ace/Bellboy) | |
|------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------|--|-----------------------------------------------------------------|--|

R E C O R D I N G B R E A K

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------|-------------|---------|-----|------------|-------|
|------|-------------|---------|-----|------------|-------|

2 pages
1'52"

3/16 INT. WORKSHOP
Bellboy reminisces
about what circus
used to be like.

ACE (badge)
BELLBOY
4 WORKSHOP
CLOWNS
Alan/Nicky
Dave/Paul

1) VS FX ARM
2) VS FX HEAD
3) 2 REMOTES

R E C O R D I N G B R E A K

2 pages
49"

3/18 INT. WORKSHOP
Doctor & Deadbeat
arrive. Bellboy
remembers that Deadbeat
used to be called
Kingpin.

DOCTOR (umb)
ACE (badge)
BELLBOY
DEADBEAT (medallion)
4 WORKSHOP
CLOWNS
Alan/Nicky
Dave/Paul

1) VS FX ARM
2) VS FX HEAD
3) 2 REMOTES
4) Doc's BROLLY

R E C O R D I N G B R E A K

3 pages
1'30"

3/20 INT. WORKSHOP
Bellboy explains how
things have changed.
Doctor realises that
Deadbeat holds the
answer.

DOCTOR (umb)
ACE (badge)
BELLBOY
DEADBEAT (medallion)
4 WORKSHOP
CLOWNS
Alan/Nicky
Dave/Paul

1) VS FX ARM
2) VS FX HEAD
3) 2 REMOTES
4) Doc's BROLLY

R E C O R D I N G B R E A K

| PAGE | SCENE/NOTES | ARTISTS | D/I: | CAMS/BOOMS | SHOTS |
|------|-------------|---------|------|------------|-------|
|------|-------------|---------|------|------------|-------|

2 pages

3/30 INT. WORKSHOP
Doctor & Ace leave
with Deadbeat. Bellboy
remains to delay
robots from following.

DOCTOR (umb)
ACE (badge)
BELLBOY
DEADBEAT (medallion)
(Alan/Nicky
Dave/Paul)

1) VJ FK ARM
2) VJ FK HEAD
3) 2 REMOTES
4) Doc's BRUW

1/2 page
10"

3/31 INT. WORKSHOP
CORRIDOR
Doctor, Ace & Deadbeat
leave workshop.

DOCTOR (umb)
ACE (badge)
DEADBEAT (medallion)

R E C O R D I N G B R E A K

2 pages

3/38 INT. WORKSHOP
Chief Clown threatens
Bellboy. He activates
robots & they close in
on him.

BELLBOY
CH. CLOWN
4 W/S CLOWNS
Alan/Nicky/Dave/Paul
4 CLOWNS
John/Jeff/Karl/Hugh

1) VJ FK ARM
2) VJ FK HEAD
3) BELLBOY'S REMOTE
CONTROL

R E C O R D I N G B R E A K

DAVE/PAUL CHANGE TO
UNDERTAKERS COSTUMES
ALAN TO CHANGE TO OB
CLOWN OUTFIT

1/2 page
10"

3/36 INT. WORKSHOP
CORRIDOR
Chief Clown & others
arrive at workshop.

CHIEF CLOWN
4 CLOWNS
Jeff/John
Karl/Hugh

R E C O R D I N G B R E A K

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOT: |
|------|----------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|-----|------------|------------------------------------------------------------------------------------------------------|
| | <u>2/32 WORKSHOP CORRIDOR</u> Ace sees 2 clowns emerging with mended Conductor. She bumps into Deadbeat & is caught by Chief Clown. | ACE (badger) 2 CLOWNS (Karl/Alan) B/C mended as Inspector DEADBEAT (medallion) CHIEF CLOWN | | | 1) STRETCHER 2) COVERING 3) MENDED BUS CONDUCTOR DUMMY (VSFX) 4) VSFX. ARM 5) VSFX. HEAD |

RECORDING PAUSE

| | | |
|-------------------------------------------------------------------------------------------|---------------------------------------------------------------|-------------------------------------------------------------------|
| <u>2/5 WORKSHOP CORRIDOR</u> 2 clowns bringing broken Bus Conductor back to be mended. | 2 CLOWNS Dave/Paul. (undertakers) BUS CONDUCTOR in pieces. | 1) STRETCHER 2) COVERING 3) BUS CONDUCTOR IN PIECES - VSFX. |
|-------------------------------------------------------------------------------------------|---------------------------------------------------------------|-------------------------------------------------------------------|

RECORDING BREAK

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------|-------------|---------|-----|------------|-------|
|------|-------------|---------|-----|------------|-------|

1 page
22"

1/2 TARDIS CONSOLE
doctor practises tricks.
Ace searches for her
nitro-9. Doctor makes
? spoon & ball disappear.

DOCTOR (umb)
ACE (no badge)

- 1) Doc's Brolly
- 2) JUGGLING BOOK - on Console
- 3) JUGGLING "SACKS" - Sylvester's
- 4) FISHING NET / LADDER (off)
- 5) "PAST PROPS" FOR ACE.

RECORDING PAUSE

4 pages
1'25"

NO Set-in step ladder
1/4 TARDIS CONSOLE
Satellite materialises
it plugs itself in &
shows an advert fro
psychic circus.

DOCTOR (umb)
ACE (no badge)
CH. CLOWN
V/O

- 1) Doc's Brolly
- 2) SATELLITE MODEL - VS FX
- 3) JUGGLING "SACKS"
- 4) JUGGLING BOOK - on Console
- 5) "PAST PROPS" on FLOOR
- 6) STEP LADDER
- 7) GELBER COUNTER - VS FX
- 8) 2 MEASURING DEVICES - VS FX

RECORDING PAUSE

2 pages
1'00"

1/6 TARDIS CONSOLE
Unplugging satellite
Ace tells Doctor she
hates circuses, esp.
clowns. Satellite
replugs itself &
challenges her to go.
She accepts.

DOCTOR (umb)
ACE (no badge)
Satellite
voice

- 1) Doc's Brolly
- 2) SATELLITE MODEL - VS FX
- 3) JUGGLING "SACKS"
- 4) JUGGLING BOOK
- 5) "PAST PROPS" on FLOOR
- 6) STEP LADDER
- 7) 2 FUTURISTIC SPOONS

RECORDING BREAK

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------|-------------|---------|-----|------------|-------|
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|--|----------------------------------------------------------------------------------------|----------------|--|----------------------------------------|--|
| | <u>2/22 INT. KITE WORKSHOP</u> Ace hears moaning & discovers Bellboy tied up. | ACE BELLBOY | | CHECK STRAPS THAT THE BELL- BOY. | |
|--|----------------------------------------------------------------------------------------|----------------|--|----------------------------------------|--|

R E C O R D I N G P A U S E

| | | | | | |
|--|--------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|--|----------|--|
| | <u>2/24 INT. KITE WORKSHOP</u> Chief clown & clowns collect Bellboy to do repairs. Ace hides. | ACE BELLBOY CH.CLOWN 4 CLOWNS Karl/Paul/ Dave/Jeff | | AS ABOVE | |
|--|--------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|--|----------|--|

16TH JUNE

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------|-------------|---------|-----|------------|-------|
|------|-------------|---------|-----|------------|-------|

4/23 ANCIENT CIRCUS
Doctor enters ancient
ring & introduces
himself to Gods.

DOCTOR (no umb)
FAMILY

1) NO BROLLY

RECORDING BREAK

4/27 ANCIENT CIRCUS
Doctor berates Gods.
Gods silence him &
demand entertainment.

DOCTOR (no umb)
FAMILY

- 1) NO BROLLY
- 2) TRICK BOOTS -
Sylvester's
- 3) BOARD TO SECURE
BOOTS - USAF
- 4) COVERING - Design

RECORDING BREAK

NB CONTINUITY -
MARK POSITION OF CAKE-TIN.

NB- STONE PLINTH IN.

4/29 ANCIENT CIRCUS
Doctor makes star entry.
God cause explosions
but Doctor juggles calmly.

DOCTOR (no umb)
FAMILY

- 1) MAGIC KIT - WHITE EGG
(real) & PAN AT START.
PRODUCES 2 EGGS

- 2) 12 SPARE WHITE EGGS
- 3) BATH/BUCKET/FAIRY LIQUID
FOR CLEANING OUT CAKE-TIN
PAN
- 4) NO BROLLY

NA WATCH OUT FOR WHERE $\frac{1}{2}$ EGG

GOES - EASY TO LOPE

RECORDING BREAK

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------|-------------|---------|-----|------------|-------|
|------|-------------|---------|-----|------------|-------|

4/31 ANCIENT CIRCUS
~~Doctor juggles. Gods~~
~~make it rain & Doctor~~
~~conjures up umbrella.~~

DOCTOR (~~conjures umb~~)
 FAMILY

- 1) NO BROLLY
- 2) ROPE TRICK - use
 "Sewn ends" one.
- NB Rope in pan at end.
- 3) "NARCISSUS" MUSIC
 (WIDETRACK)

R E C O R D I N G B R E A K

IG NB NB CLEAN CAKE-TIN AFTER EACH TAKE -
 FIRE-EXTINGUISHER REMOVE SOOT AND GRIME.
 ON HAND! 4/34 ANCIENT CIRCUS
 Doctor continues with
 magic tricks.
 Gods stare down.

DOCTOR (umb)
 FAMILY

- 1) MAGIC KIT FROM CANDLE
 ONWARDS
- 2) SPARE LIGHTER FUEL/CANDLE
- 3) SNAKE - PUT IN CAKE-TIN/PAN
- 4) PAN HEATER TO WARM SNAKE
- 5) Doc's BROLLY.
- 6) SILVO / FAIRY LIQUID TO HAND
- 7) BUCKET ~~WARM WATER~~ / CLOTH
- 8) WATER-PROOF COVERING FOR
 Floor - Design.

NB GET FIRELIGHT BACK OFF
 SYLVESTER AT END TO GIVE
 TO JEFF DURHAM.

R E C O R D I N G B R E A K

NB STRIKE STONE PLINTH AT END OF 4.34

NB SPANNERS FOR FRAME AND CHECK
 FEET DON'T SLIP.
 4/36 ANCIENT CIRCUS
 Doctor continues with
 act. Gods demand
 better entertainment.
 They stare in battle of
 the wills.

DOCTOR (umb)
 FAMILY

- 1) Doc's BROLLY
- 2) FRAME / ROPE / KIRBY WIRE
- 3) MATTRESSES ON FLOOR
- 4) STRAITJACKET - Costume.
- 5) FLOOR COVERING OVER
 MATTRESSES - Design

NB STRIKE FRAME (MATTRESSES AT END)

R E C O R D I N G B R E A K

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------|-------------|---------|-----|------------|-------|
|------|-------------|---------|-----|------------|-------|

4/38 ANCIENT CIRCUS

Girl god senses something
but father ignores her.
Doctor calls for their
attention.

VS FX POWER - FLASH FROM
GOD'S HAND

DOCTOR (umb)
FAMILY

1) Doc's Brolly

RECORDING BREAK

4/40 ANCIENT CIRCUS

Doctor's act continues.
Metal shoots from
floor. Doctor holds
it in hand.

DOCTOR (umb)
FAMILY

1) Doc's Brolly
2) GLITTERING PIECE OF
METAL / FULLER'S EARTH
(VS FX)

RECORDING BREAK

4/42 ANCIENT CIRCUS

Doctor shakes metal &
it becomes a sword.

DOCTOR (umb)
FAMILY

1) Doc's Brolly
2) GLITTERING PIECE OF METAL
FULLER'S EARTH - VS FX
3) sword

RECORDING BREAK

4/44 ANCIENT CIRCUS

Doctor refuses to
carry on despite orders
from gods.

DOCTOR (umb)
FAMILY

1) Doc's Brolly
2) sword

| PAGE | SCENE/NOTES | ARTISTS | D/N | CAMS/BOOMS | SHOTS |
|------|-------------|---------|-----|------------|-------|
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4/46 ANCIENT CIRCUS
Medallion materialises
on Doctor's sword. He
raises it & deflects rays
sent by gods. They
fall/die.

DOCTOR (umb)
FAMILY

1) Doc's Brally
2) sword
3) MEDALLION

NO WIND-MACHINE

R E C O R D I N G B R E A K

4/49 ANCIENT CIRCUS
Gods throne aflame.
Doctor throws medallion
into fire - it
explodes. He exits
calmly.

DOCTOR (umb)
FAMILY
(dead)

1) Doc's Brally
2) sword / MEDALLION

NO WIND-MACHINE + GOD MODELS

R E C O R D I N G B R E A K

4/22 INT. CORRIDOR
Doctor lifts succession
of flaps, then enters.

DOCTOR (no umb)

1) no Brally

R E C O R D I N G B R E A K

David Tilley
STORY ORDER - "THE GREATEST SHOW IN THE GALAXY" - Part One

*with
John
Carl
Huw
Paul*

*Strehler class.
little
(John)
Dave (with)*

1. OPENING TITLES SEQUENCE (47")

1-2 *(A)* 1/1 INT CIRCUS RING
Ringmaster raps a welcome
to greatest show in galaxy.

F DAY 1

RINGMASTER

3. 1/MODEL SHOT 1
Deep space. Satellite gets
nearer. Tardis into view
satellite registers with
small eye-like lights which
suddenly switch off.

4. *(B2)* 1/2 INT TARDIS CONSOLE ROOM
Doctor practises conjuring
tricks. Ace searches for
her Nitro-9. Doctor makes
spoon & ball disappear.

DAY 1

DOCTOR
ACE

5. 1/MODEL SHOT 2
Deep space. Satellite in f/g
Tardis in b/g. Satellite vanishes.

6-8 *(B2)* 1/3 INT TARDIS CONSOLE ROOM
Ace accuses Doctor of losing
her Nitro-9. Bleeps from screen
interrupts. They see satellite.
It gets nearer & then disappears.

DAY 1

DOCTOR
ACE

9. 1/MODEL SHOT 3
Tardis in shot. No satellite.

10-13 *(B2)* 1/4 INT CONSOLE ROOM
Satellite materialises in
tardis. Doctor tests it.
Whilst explaining instruments
satellite plugs itself in & we
see Psychic Circus advert.

DAY 1

DOCTOR
ACE
"Voice" (Chief
Clown)

"Advert" - pic of circus tent
- tent in green landscape
- landing base

- | | | | |
|-------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|---------------------------------------------------------------------------------|
| 14. | OB. 1/5 EXT. LANDING BASE Nord & motorbike materialises at landing base, eating sandwich. | DAY 1 | NORD |
| 15-16 | (B2) 1/6 INT. CONSOLE ROOM Unplugging satellite, Ace tells Doctor she hates circuses, esp. clowns. Satellite replugs itself & challenges her to go, she accepts. | DAY 1 | DOCTOR ACE Satellite voice |
| 17-18 | OB. 1/7 EXT. COUNTRYSIDE Frightened Bellboy & Flowerchild run across field. Bellboy stumbles & wants to give up when he sees kites. They go on followed by kites. | DAY 1 | BELLBOY FLOWERCHILD |
| 19-21 | OB. 1/8 EXT. ROADSIDE STALL Tardis materialises on Segonax. They ask stalls lady for directions. She is unfriendly. | DAY 1 | DOCTOR ACE STALLSLADY |
| 22-23 | OB. 1/9 EXT. COUNTRYSIDE Black hearse stops & clown gets out. He points to kites & driver operates controls. Kites move off & they follow. | DAY 1 | CHIEF CLOWN CLOWN DRIVER |
| 24-25 | OB. 1/10 EXT. COUNTRY ROAD Flowerchild & Bellboy decide to split up. Flowerchild gives him one of her earrings. They part & Bellboy looks for kites. | DAY 1 | BELLBOY FLOWERCHILD <i>Distinctive Earring (Flowerchild) No Kites</i> |
| 26. | OB. 1/11 EXT. ROADSIDE STALL Doctor & Ace eat fruit to convince stalls lady that they are clean- living. Doctor uses his charm. | DAY 1 | DOCTOR ACE STALLSLADY |
| 27. | OB. 1/12 EXT. COUNTRY ROAD Nord drives along eating sandwich. Bike makes unhealthy noises. | DAY 1 | NORD <i>Nord's Bike</i> |

- 28-29 *Studio* OB. 1/13 EXT. COUNTRYSIDE DAY 1 CHIEF CLOWN
Clowns have arrived at the CLOWN DRIVER
hippies original position. He thinks they have lost track. *(16) Hearse*
but kites move on & they follow. *(17) Kites overhead*
(B) 1/13A INT HEARSE *Chief Clown Driver Clown* *Under the Sun*
30. OB. 1/14 EXT. HIPPY SITE DAY 1 FLOWERCHILD
Flowerchild arrives at brow of hill. No kites. She *(18) Bike*
smiles at something we do not see. *(19) Yellow Double Decker bus*
Decorated Futuristic Psychodelia
Broken down Rusty
- 31-35 OB. 1/15 EXT. ROADSIDE STALL DAY 1 DOCTOR
Doctor about to ask about circus ACE
but Nord arrives. His bike STALLSLADY
breaks down. Ace tries to help NORD
but he's rude. Stallslady slags
off circus, Doctor doesn't ask.
Doctor & Ace fail to get lift.
36. OB. 1/16 EXT. COUNTRYSIDE. DAY 1 BELLBOY
Bellboy attracts kites. They follow him.
- 37-38 OB. 1/17 EXT. HIPPY SITE DAY 1 FLOWERCHILD
Flowerchild reaches bus & BUS CONDUCTOR
searches for something - a small box. As she tries to open *Bus.*
a metallic hand grabs her. *Metal Costume*
- 39-40 OB. 1/18 EXT. COUNTRY ROAD DAY 1 DOCTOR
Doctor feels something evil ACE
on planet. As they walk along CAPTAIN
they see 2 small figures in distance. MAGS
- 41-43 OB. 1/19 EXT. CLEARING DAY 1 DOCTOR
Captain & Mags excavate robot. ACE
Captain is boring, Mags senses CAPTAIN
Doctor & Ace. Introductions MAGS
made. Robot asks to be released. *Robot Excavation*
Old JEEP ROBOT HEAD
44. OB. 1/20 EXT. HIPPY SITE DAY 1 FLOWERCHILD
Flowerchild's body dragged away. Earring falls off. BUS CONDUCTOR

| | | | |
|-------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|
| 45-50 | <p>OB 1/21 EXT. CLEARING Captain still boring. Mags & Ace continue excavation - robot changes personality & attacks them. Ace smashes it.</p> | <p>DAY 1 <i>Jeep</i> <i>Camp Stools</i> <i>(23) Teeth Grow in Robot Table leg Collapse</i></p> | <p>DOCTOR ACE CAPTAIN MAGS ROBOT HEAD</p> |
| 51. | <p>OB 1/22 EXT. LANDING BASE Whizzkid materialises.</p> | <p>DAY 1</p> | <p>WHIZZKID</p> |
| 52. | <p>OB 1/23 EXT. CLEARING DAY Doctor & Ace watch Captain & Mags drive off. They carry on walking.</p> | <p>DAY 1</p> | <p>DOCTOR ACE CAPTAIN MAGS</p> |
| 53. | <p>OB 1/24 EXT. COUNTRY ROAD Jeep passes hearse. Clowns look at kites, as controls switched on they bleep.</p> | <p>DAY 1 <i>Kites</i> <i>HEARSE</i></p> | <p>CAP/MAGS in jeep CHIEF CLOWN CLOWN DRIVER</p> |
| 54. | <p>OB 1/25 EXT COUNTRY ROAD Doctor & Ace leap out of path of hearse.</p> | <p>DAY 1</p> | <p>DOCTOR ACE</p> |
| 55-56 | <p>OB 1/26 EXT. ROADSIDE STALL Bellboy collapses by stalls lady. Hearse arrives & clowns drag Bellboy away.</p> | <p>DAY 1</p> | <p>STALLSLADY BELLBOY CHIEF CLOWN CLOWN DRIVER</p> |
| 57. | <p>OB 1/27 EXT. COUNTRYSIDE Flowerchild clearly dead.</p> | <p>DAY 1</p> | <p>FLOWERCHILD</p> |
| 58. | <p>OB 1/28 EXT. HIPPY SITE Doctor & Ace arrive at bus. Captain & Mags already there.</p> | <p>DAY 1</p> | <p>DOCTOR ACE CAPTAIN MAGS</p> |
| 59. | <p>OB 1/29 EXT. CIRCUS SITE Nord asks clown for directions. He drives on.</p> | <p>DAY 1 <i>Nord's BIKE</i> <i>Tight Rope</i></p> | <p>TUMBLING CLOWN NORD</p> |
| 60-62 | <p>OB 1/30 EXT. HIPPY SITE They all examine bus. Conductor attacks Doctor & Cap.</p> | <p>DAY 1</p> | <p>DOCTOR ACE CAPTAIN MAGS BUS CONDUCTOR</p> |

| | | | |
|-------|---------------------------------------------------------------------------------------------------------------------------------------------|-------|------------------------------------------------------------------------------------------------------------------------|
| 63. | OB. 1/31 EXT. ROAD Bellboy & clowns arrive at circus. | DAY 1 | BELLBOY CHIEF CLOWN CLOWN DRIVER |
| 64-66 | OB. 1/32 EXT. HIPPY SITE Conductor attacks Doctor & Captain. Captain sends it after Doctor, but Doctor confuses it & it blows itself up. | DAY 1 | DOCTOR ACE CAPTAIN MAGS BUS CONDUCTOR |
| 67. | OB. 1/33 EXT. CIRCUS SITE Bellboy bundled out of hearse. | DAY 1 | BELLBOY CHIEF CLOWN CLOWN DRIVER |
| 68-70 | OB. 1/34 EXT. HIPPY SITE Doctor & Ace have lost a lift. Ace finds earring. After discussion they move on. | DAY 1 | DOCTOR ACE Jeep (Cap/Mags) |
| 71-72 | (A) 1/35 INT. CIRCUS VESTIBULE Bellboy kneels in front of clowns. Morgana tries to help him but he is taken into ring. | DAY 1 | BELLBOY CHIEF CLOWN CLOWNS DRIVER MORGANA <i>undoubtedly Hud 1/36 Dave Ruffit John Alekand</i> |
| 73. | OB. 1/36 EXT. CIRCUS SITE Captain & Mags arrive, clown waves them on. | DAY 1 | CAPTAIN MAGS TUMBLING CLOWN |
| 74. | OB. 1/37 EXT. ROADSIDE STALL Stallslady disillusioned when 'nice' boy asks for circus. | DAY 1 | WHIZZKID STALLSLADY |
| 75-76 | (A) 1/38 INT. CIRCUS VESTIBULE Captain & Mags are shown into ring. | DAY 1 | MORGANA CAPTAIN MAGS CHIEF CLOWN |
| 77. | OB. 1/39 EXT. CIRCUS SITE Doctor & Ace arrive at circus. | DAY 1 | DOCTOR ACE TUMBLING CLOWN |
| 78. | (A) 1/40 INT. CIRCUS RING Ringmaster welcomes everyone. | DAY 1 | BELLBOY RINGMASTER (Clowns?) <i>All clowns Hud 1/36 John + All Clowns?</i> |
| 79. | OB. 1/41 EXT. CIRCUS SITE Doctor & Ace walk towards tent. | DAY 1 | DOCTOR ACE |

80. (A) 1/42 INT. BIG TENT SEATING S DAY 1 CAPTAIN *Huw*
Captain & Mags stand in MAGS *Dave*
seating waiting expectantly. *All Clowns + John*
81. (A) 1/43 INT. CIRCUS RING S DAY 1 RINGMASTER *1*
Ringmaster gets clowns to BELLBOY
force Bellboy to his knees. CLOWNS
Huw/Dave/John + Au?
82. (A) 1/44 INT. TENT SEATING DAY 1 CAPTAIN
Captain & Mags watch. Bellboy S
screams & so does Mags. Loud
applause & laughter. Bellboy V/O
Huw/Dave/John + Dave Au?
83. (OB.) 1/45 EXT. CIRCUS SITE DAY 1 DOCTOR
Approaching tent, Doctor ACE
hears laughter. Ace hears
screams. Doctor tries to hear. ACE
84. (A) 1/46 INT. CIRCUS RING DAY 1 MAGS
Laughter & applause. Ringmaster S
stops sound of Mags screams. *All Clowns in Bldg.*
Bellboy
Captain
85. (OB.) 1/47 EXT. CIRCUS SITE DAY 1 DOCTOR
Doctor can't hear screams &
& moves to tent. Ace still listens. ACE
86. (A) 1/48 INT. CIRCUS RING DAY 1 MAGS
Mags silently screams. S *All Clowns in Bldg*
87. (OB.) 1/49 EXT. CIRCUS SITE DAY 1 DOCTOR
Doctor & Ace decide whether to
enter. Chief Clown appears
& welcomes them in. ACE
CHIEF CLOWN

STORYORDER - "THE GREATEST SHOW IN THE GALAXY" - Part Two

1. OPENING TITLES SEQUENCE (47")
& RECAP EPISODE 1
1. (A) OB. 2/1 EXT. CIRCUS SITE DAY 1 DOCTOR
Chief Clown waits. Ace joins ACE
Doctor & they walk towards tent. CHIEF CLOWN
2. (A) 2/2 INT. CIRCUS VESTIBULE P DAY 1 MORGANA
Morgana stares into crystal CHIEF CLOWN
ball. Clown enters & announces
Doctor & Ace.
3. (A) OB. 2/3 EXT. CIRCUS SITE DAY 1 DOCTOR
Ace insists that she heard ACE
screaming. They enter.
- 4-5 (A) 2/4 INT. CIRCUS VESTIBULE F W DAY 1 DOCTOR
Introductions made. Morgana ACE
tells them about cirucs. MORGANA
CH Clown.
6. (A) OB. 2/5 EXT. ~~CIRCUS SITE~~ DAY 1 2 x CLOWNS.
Hearse arrives. Clowns carry BUS CONDUCTOR
Bus Conductor to back of tent. (broken) ~~Heel~~ 2 clowns
Robot workshop on Black Stredder Jell + John Dave (all the
faces)
- 7-10 (A) 2/6 INT. VESTIBULE DAY 1 DOCTOR
Morgana tries to dissuade ACE
Doctor & Ace from entering F MORGANA
ring. Chief Clown arrives & CHIEF CLOWN
shuts her up. As they are taken Ringmaster (tannoy)
to ring, Chief notices earring.
11. (A) 2/7 INT. ~~TENT~~ CORRIDOR F DAY 1 DOCTOR
Vestibule Doctor & Ace go down corridor. ACE
As reach end circus noises stop. CHIEF Clown.
- 12-16 (A) 2/8 INT. BIG TENT SEATING DAY 1 DOCTOR
Doctor & Ace edge along in ACE
darkness. Lights come up & F LITTLE GIRL
they see "family". Doctor tries DAD
to introduce himself, show starts MUM
& he returns to seat. All Clowns.

17. (A) 2/9 INT. CIRCUS RING
Juggling, tumbling clowns enter ring. We see 4 prehistoric stones. T. DAY 1. ~~AM~~ CLOWNS.
Paul + Hum on Bandstand...
18. (A) 2/10 INT. SEATING M DAY 1 DOCTOR
Doctor notices stones ACE
Am clowns
- 19-20 (A) 2/11 INT. CIRCUS RING M DAY 1 ~~AM~~ CLOWNS
Ringmaster raps welcome. He shows audience that clowns are robots. RINGMASTER
Am clowns
21. (A) 2/12 INT. SEATING M DAY 1 DOCTOR
Family show no reaction. ACE
Doctor eager. Ace uneasy. FAMILY
Am clowns
22. (A) 2/13 INT. RING M DAY 1 DOCTOR
Ringmaster introduces new act. Spotlight on Doctor. ACE
RINGMASTER
~~AM CLOWNS?~~
Am clowns
- 23-24 (A) 2/14 INT SEATING M DAY 1 DOCTOR
Ringmaster calls Doctor into ring. Ace worried, but follows. ACE
Family unmoved. RINGMASTER
FAMILY
Am clowns
- 25-27 (A) 2/15 INT. RING M DAY 1 DOCTOR
Doctor & Ace enter ring. ACE
They are led to dressing room. RINGMASTER
Ace notices clowns closing in. CHIEF CLOWN
Chief asks where she got earring & FAMILY
she runs off pursued by clowns. ~~AM~~ CLOWNS
Family unmoved. *(NB - Dave Jeff Carl leave during)*
(Paul comes in and it joins other 3 Tom Carl with 1)
- 28-30 (A) 2/16 INT. BACKSTAGE AREA M DAY 1 DOCTOR
Doctor led backstage he sees CAPTAIN
Captain, Mags & Nord having M MAGS
picnic. Notices clowns but RINGMASTER
joins picnic. Door slams he is NORD
trapped. *(Paul)* ~~AM~~ CLOWNS *(Not at all!)*
Nicky / Stan (Captain)

31. 2/17 INT. CORRIDORS DAY 1 ACE
 (A) Ace runs down corridor. Uses CHIEF CLOWN
 earring to cut fabric & hides. F CLOWNS
 Clowns pass by. Ace emerges. *Carl Paul Dave Jeff*
- 32-34 2/18 INT. BACKSTAGE DAY 1 DOCTOR
 (A) Doctor asks why they let him CAPTAIN
 get trapped. We see Deadbeat. S MAGS
 Doctor is thoughtful. NORD
 DEADBEAT
Carl Paul Dave Jeff
- 35-36 2/19 INT. VESTIBULE DAY 1 ACE
 (A) Ace hides behind kite near MORGANA
 Morgana as Ringmaster arrives. F RINGMASTER
 She silences bleeping kite & listens to conversation.
- 37-40 2/20 INT. BACKSTAGE DAY 1 DOCTOR
 (A) Nord is rude to Deadbeat. CAPTAIN
 Captain tricks Nord into S MAGS
 going into ring with 2-headed NORD
 coin. He is dragged off by DEADBEAT
 clowns. Doctor given clubs to CHIEF CLOWN
 practice with. *by Huv.* CLOWNS
Carl Paul Dave Jeff Huv
- 41-45 2/21 INT. VESTIBULE DAY 1 ACE
 (A) Ace hidden. Ringmaster & RINGMASTER
 Morgana argue. Chief Clown F MORGANA
 arrives in search of Ace. We CHIEF CLOWN
 discover that Bellboy made robots. WHIZZKID
 Ace is discovered & chase resumes. 2 x CLOWNS
 Morgana stopped by arrival of Whizzkid. *Alan Keep*
Jeff Dave
Carl Paul Dave Jeff Huv
46. 2/22 INT. ~~CORRIDORS~~ *Corridor Outside Kite Store* DAY 1 ACE
 (A) Ace pauses & discovers Bellboy *Kite Store* F BELLBOY
 in cupboard strapped to kite. *Carl Paul Dave Jeff?*
- 47-48 2/23 INT. BACKSTAGE DAY 1 DOCTOR
 (A) Nord in leopard skin taken CAPTAIN
 to ring. Doctor peers through S MAGS
 gap to watch. Captain & Mags NORD
 continue with picnic. *(Huv + Dave on Curtains)* CLOWNS
Carl Paul Dave Jeff Huv

| | | | |
|-------|--------------------------------------------------------------------------------------------------------------|-------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 49-50 | 2/24 INT. CORRIDORS | DAY 1 | ACE BELLBOY CHIEF CLOWN 2 x CLOWNS <i>Paul Dave Tell</i> |
| (A) | Chief Clown collects Bellboy to do some repairs. Ace hides behind kite. F | | |
| 51-52 | 2/25 INT. THE RING | DAY 1 | RINGMASTER NORD FAMILY CLOWNS <i>Alon + Mickey (Curtains)</i> <i>Paul + Carl (Word)</i> <i>Julia + Dave (Barkels)</i> <i>Huw + Dave (Curtains)</i> |
| (A) | Nord lifts barbell & Family score him 9. Then has to tell joke - scores 0 (NB. also seen from Doctors POV) S | | |
| 53. | 2/26 INT. BACKSTAGE | DAY 1 | DOCTOR MAGS CAPTAIN (B/G) NORD (V/O) <i>Huw + Dave (Curtains)</i> |
| (A) | Nord's screams cut off. Mags joins Doctor. Circus noises restart. S | | |
| 54. | 2/27 INT. RING | DAY 1 | RINGMASTER <i>Alon (Curtains)</i> <i>Widow (Ring)</i> <i>Carl, Paul</i> <i>Huw + Dave (Curtains)</i> <i>Julia + Mickey (Barkels)</i> <i>Carl + Paul (Nord Attendants)</i> |
| (A) | Singed leopard skin remains. Ringmaster has handful dust. S | | |
| 55. | 2/28 INT. BACKSTAGE | DAY 1 | DOCTOR MAGS <i>Huw + Dave (Curtains)</i> |
| (A) | Doctor & Mags watch. Both look at indian clubs. S | | |
| 56. | 2/29 INT. VESTIBULE | DAY 1 | MORGANA WHIZZKID |
| (A) | Whizzkid enthuses. Morgana encourages him to go to ring. F | | |
| 57. | 2/30 INT. TENT CORRIDORS | DAY 1 | ACE |
| (A) | Ace emerges from cupboard & goes down corridor. F | | |
| 58-59 | 2/31 INT. BACKSTAGE | DAY 1 | DOCTOR MAGS CAPTAIN CLOWNS <i>Huw + Dave (Barkels)</i> <i>Paul</i> |
| (A) | Doctor & Mags practise with clubs. They argue over who's turn is next. Clowns amazed. S | | |

- 60-61 2/32 INT. CORRIDOR (Door to Clown Workshop) DAY 1
 Ace sees clowns carrying something (Bus Cond.) She is distracted & bumps into Deadbeat. He blocks her path & Chief Clown catches her.
 ACE
 CHIEF CLOWN
 DEADBEAT
 2 x CLOWNS
 BUS CONDUCTOR (broken)
 Jeff + Dave (Munch)
 Jeff + John
 Captain
- 62-63 2/33 INT. RING DAY 1
 Ringmaster introduces Whizzkid. He passes family on way to ring.
 RINGMASTER
 WHIZZKID
 FAMILY
 How (Basil) + Micky (Basil)
 Paul (Mick) + Alan (Basil)
 Carl (Cost)
 Alan + Nick (Curtains)
64. 2/34 INT. BACKSTAGE DAY 1
 Doctor & Mags continue to argue. Clowns investigate & they club them & escape. Captain stays behind.
 DOCTOR
 CAPTAIN
 MAGS
 2 x CLOWNS
 How + Dave (Basil)
- 65-66 2/35 INT. WORKSHOP DAY 1
 Chief Clown pushes Ace into room. Robots close in - she picks up arm to fend them off. It comes to life & she drops it.
 ACE
 CHIEF CLOWN
 ROBOTIC CLOWNS
 8 clowns
 2 1/2 repaired (JEFF)
 2 (JOHN)
67. 2/36 INT. BACKSTAGE DAY 1
 Ringmaster ushers Whizzkid to cage. Defunct clowns & Captain remain.
 RINGMASTER
 WHIZZKID
 CAPTAIN
 CLOWNS
 How + Dave (on Floor)
 Paul + Carl
 Alan + Micky (Curtains)
- 68-70 2/37 INT. CORRIDOR/STONE PASSAGE DAY 1
 Doctor & Mags run down corridor. Ringmaster calls to them on tannoy. They find archway with moon symbol they go through.
 DOCTOR
 MAGS
 RINGMASTER (V/O)
- 71-73 2/38 INT. STONE CHAMBER DAY 1
 Mags nearly falls down well. They see red eye in well. Captain & clowns arrive.
 DOCTOR
 MAGS
 CAPTAIN
 CLOWNS ex: Jeff/John
 8 w/ weapons
 Paul/Carl/How
 Micky/Alan

STORYORDER - "THE GREATEST SHOW IN THE GALAXY" - Part Three

1. OPENING TITLES SEQUENCE (47")
& RECAP EPISODE 2

- 1-2 (B)✓ 3/1 INT. STONE CHAMBER DAY 1 DOCTOR
A furious Mags & Doctor CAPTAIN
are led away by Captain MAGS
& clowns CLOWNS
Carl, Paul, Nicky, Alan

3. (A) 3/2 INT. VESTIBULE F DAY 1 MORGANA
Morgana stares into
cloudy crystal ball. She
is worried & moves towards
the ring.

- 4-5 (B)✓ 3/3 INT. CORRIDOR DAY 1 DOCTOR
Stone Arch
Going back through arch CAPTAIN
Mags snarls like an animal. MAGS
Doctor escapes whilst Mags CLOWNS
occupies the clowns. *Carl, Paul, Nicky, Alan*

6. (A) 3/4 INT. CORRIDOR DAY 1 DOCTOR
Doctor runs down
corridor, then cautiously S
tiptoes round corner.

- 7-8 (B)✓ 3/5 INT. WORKSHOP DAY 1 ACE
Ace continues to fight BELLBOY
off robots. Suddenly they LEAD MECHANICAL
stop. Bellboy has stopped CLOWN
them. Seeing earring he OTHER ROBOTS
thinks it is Flowerchild JEFF + JOHN.

- 9-10 (A) 3/6 INT. TENT SEATING DAY 1 FAMILY
Family are bored & waiting for next act. M

- 11-12 (A) 3/7 INT. BACKSTAGE DAY 1 RINGMASTER
Morgana, Chief Clown & MORGANA
Ringmaster discuss what CHIEF CLOWN
is happening - they need WHIZZKID
another act. Whizzkid *Huw (Dave (on floor))*
enters & asks for autograph. S

13. (A) 3/8 INT. CORRIDOR S DAY 1 CAPTAIN
Captain & Mags are being escorted back to cage. MAGS
CLOWNS
Carl Paul Micky Alan
- 14-15 (A) 3/9 INT. VESTIBULE DAY 1 DOCTOR
Doctor sees the eye in crystal ball. Deadbeat approaches & Doctor hides. 24
Deadbeat flinches from eye & runs off. Doctor follows. S
- 16-18 (B) 3/10 INT. WORKSHOP DAY 1 ACE
Bellboy discusses robots with Ace. He shows her small scale model of buried robot & gives her remote control unit. Bellboy gets upset about Flowerchild. BELLEBOY
ROBOTS
JEFF + JOHN
- 19-20 (A) 3/11 INT. CORRIDOR DAY 1 DOCTOR
Doctor continues to follow Deadbeat. He tries to talk to him. Deadbeat wants Doctor to follow him so he does. DAS DEADBEAT
21. (A) 3/12 INT. TENT SEATING DAY 1 FAMILY
Morgana asks family to keep cool - another act is to follow. M MORGANA
- 22-23 (A) 3/13 INT. BACKSTAGE DAY 1 CAPTAIN
Captain blames Mags for Doctor's escape. Chief Clown says that Captain is on next. Whizzkid introduces himself. S MAGS
CHIEF CLOWN
WHIZZKID
CLOWNS
Carl Paul Micky Alan (Guns)
Hun (Dance Floor)
- 24-26 (A) 3/14 INT. VESTIBULE DAY 1 RINGMASTER
Morgana sees eye again & is scared. Ringmaster calms her down. Chief Clown orders Ringmaster back to ring. Crystal ball shows Doctor and Deadbeat. M MORGANA
CHIEF CLOWN
Carl Paul Micky Alan

27. (A) 3/15 INT. CORRIDOR M DAY 1 DOCTOR
Deadbeat leads Doctor
onwards. DEADBEAT
- 28-29 (B) 3/16 INT. WORKSHOP DAY 1 ACE
Bellboy reminisces about BELLBOY
what circus used to be like. Tell/Tom
30. (A) 3/17 INT. CORRIDOR DAY 1 CHIEF CLOWN
Chief Clown & others CLOWNS
come down corridor. Carl Paul Micky Alan
- 31-32 (B) 3/18 INT. WORKSHOP DAY 1 DOCTOR
Someone is trying to get ACE
in. It is Deadbeat & BELLBOY
Doctor. Bellboy remembers DEADBEAT
that Deadbeat used to be Tell/Tom.
called Kingpin.
- 33-36 (A) 3/19 INT. BACKSTAGE S DAY 1 CAPTAIN
Captain cons Whizzkid MAGS
into going on instead of WHIZZKID
him. Mags tries to dissuade RINGMASTER
him, unsuccessfully. CLOWNS
~~Paul + Carl (Micky Alan)~~
Micky Alan - Carl
- 37-39 (B) 3/20 INT. WORKSHOP DAY 1 DOCTOR
Bellboy explains how things ACE
have changed. Doctor BELLBOY
realises that Deadbeat DEADBEAT
holds the answer. Tell/Tom
40. (B) 3/21 INT. STONE CHAMBER DAY 1
The eye stares out of well.
41. (A) 3/22 INT. VESTIBULE M DAY 1 MORGANA
The eye stares from
the crystal ball.
42. (A) 3/23 INT. CORRIDOR DAY 1 CHIEF CLOWN
Clowns follow passage CLOWNS
taken previously by M
Doctor & Deadbeat. Carl Paul Micky Alan

43. (A) 3/24 INT. TENT SEATING DAY 1 FAMILY
Family are still waiting. M 10 Clowns
44. (A) 3/25 INT. THE RING DAY 1 RINGMASTER
Ringmaster introduces WHIZZKID
Whizzkid into ring. ~~Ken~~ CLOWNS (Dyestling)
Jeff Nucky (Curtain)
45. (A) 3/26 INT. BACKSTAGE DAY 1 CAPTAIN
Mags confronts Captain 3 MAGS
(Nucky + Jeff)
46. (A) 3/27 INT. TENT SEATING DAY 1 FAMILY
Family hold up 3 O's. All clowns
47. (A) 3/28 INT. BACKSTAGE S DAY 1 CAPTAIN
Mags & Captain hear Whizzkid's screams. Nucky + Jeff
Captain is unmoved.
48. (A) 3/29 INT. RING S DAY 1 RINGMASTER
Ringmaster shows what is left of Whizzkid. All clowns
- 49-50 (B) 3/30 INT. WORKSHOP DAY 1 DOCTOR
Doctor & Ace leave with ACE
Deadbeat to solve mystery. BELLBOY
Bellboy remains to delay DEADBEAT
robots from following. Jeff / John
51. (B) 3/31 INT. CORRIDOR by Workshop DAY 1 DOCTOR
Doctor, Ace & Deadbeat ACE
leave workshop, singing. DEADBEAT
Jeff / John
52. OB. 3/32 EXT. HIPPIY SITE DAY 1 BUS CONDUCTOR
Clowns return Bus Conductor 2 x CLOWNS
to the bus. Jeff / John
53. (A) 3/33 INT. VESTIBULE DAY 1 MORGANA
Morgana promises the M
"eye" that there will
be more acts.

54. (B) 3/34 INT. STONE CORRIDOR DAY 1 DOCTOR
Doctor & Ace take Deadbeat
under archway with moon
symbol. ACE
DEADBEAT
55. (A) 3/35 INT. BACKSTAGE DAY 1 CAPTAIN
Captain tries to calm
Mags down. MAGS
(Nicky + Jeff)
56. (B) 3/36 INT. CORRIDOR DAY 1 CHIEF CLOWN
Chief Clown & others
arrive at workshop. CLOWNS
(Carl Paul Mary Alan)
- 57-59 (B) 3/37 INT. STONE CHAMBER DAY 1 DOCTOR
Deadbeat tries to hold up
his medallion to the well but
collapses. Doctor realises
that something missing from
medallion, probably hidden at
bus. ACE
DEADBEAT
- 60-61 (B) 3/38 INT. WORKSHOP DAY 1 BELLBOY
Chief Clown threatens
Bellboy. He activates
robots & they close in
upon Bellboy. CHIEF CLOWN
CLOWNS
ROBOT CLOWNS
(Carl Paul Nicky Alan)
- 62-63 (B) 3/39 INT. STONE CHAMBER DAY 1 DOCTOR
Doctor decides to go back
to ring whilst Ace &
Deadbeat go to find
missing piece. ACE
DEADBEAT
64. (A) 3/40 INT. TENT SEATING DAY 1 FAMILY
Family continue to wait. M 100% Clowns
(Carl Paul Mary Alan)
65. (A) 3/41 INT. CORRIDOR DAY 1 DOCTOR
Doctor gives himself up M 2 x CLOWNS
Hans/Dave

- 66-67 (A) 3/42 INT. BACKSTAGE DAY 1 DOCTOR
Doctor is returned to cage. CAPTAIN
Doctor suggests that he, M MAGS
Captain & Mags work CLOWNS
together to survive ring. ~~Huw/Dave~~
68. (OB) 3/43 EXT. CIRCUS SITE DAY 1 ACE
Ace & Deadbeat try to escape DEADBEAT
on Nord's bike but it's broken.
69. (OB) 3/44 EXT. HIPPY SITE DAY 1 BUS CONDUCTOR
Bus Conductor is at wheel
of bus.
70. (A) 3/45 INT. CIRCUS RING DAY 1 DOCTOR
Ringmaster introduces Doctor, CAPTAIN
Mags & Captain. Captain M MAGS
exchanges words with RINGMASTER
Ringmaster, then joins FAMILY
the others. ~~Band Clowns~~ CLOWNS
71. (A) 3/46 INT. TENT SEATING DAY 1 FAMILY
Family stopped eating & are watching. M ~~to Clowns~~
- 72-73 (A) 3/47 INT. CIRCUS RING DAY 1 DOCTOR
Captain asks for a moon CAPTAIN
spotlight. It is trained M MAGS
on Mags & she begins to ~~to Clowns~~
transform into werewolf.

STORYORDER - "THE GREATEST SHOW IN THE GALAXY" - Part Four

1. OPENING TITLES SEQUENCE (47")
RECAP EPISODE 3

- 1-2 (A) 4/1 INT. CIRCUS RING DAY 1 DOCTOR
Mag's transformation CAPTAIN
completes. Captain cracks MAGS
whip & Mags begins to RINGMASTER
circle Doctor. Family stop FAMILY
eating & watch. They score 9. CLOWNS

3. (OB.) 4/2 EXT. CIRCUS SITE DAY 1
Tent lit up. We hear
music, laughs, cheers.

- 4-5 (A) 4/3 INT. VESTIBULE DAY 1 MORGANA
Morgana & Chief Clown CHIEF CLOWN
see image of Ace & Deadbeat
in crystal ball.

6. (OB.) 4/4 EXT. HIPPI SITE DAY 1 ACE
Ace & Deadbeat arrive DEADBEAT
at the bus.

- 7-8 (A) 4/5 INT. CIRCUS RING DAY 1 DOCTOR
Family mesmerized. CAPTAIN
Ringmaster pleased. MAGS
Mags snarls at Doctor who RINGMASTER
talks to Captain. FAMILY
CLOWNS

9. 4/6 INT. TENT SEATING DAY 1 MORGANA
Morgana & Chief Clown CHIEF CLOWN
enter & watch act. FAMILY
Little Girl's eyes glow CAPTAIN (V/O)
strangely.

- 10-11 4/7 INT. THE RING DAY 1 DOCTOR
Doctor & Captain CAPTAIN
continue conversation MAGS
whilst fending off Mags. FAMILY
Doctor accuses Captain of CHIEF CLOWN
being a bore. MORGANA

- 12-13 OB 4/8 EXT. HIPPY SITE DAY 1 ACE
Deadbeat lingers nervously.
Ace searches for & finds
metal box, as she climbs
out of bus, Conductor
stirs to life.
DEADBEAT
BUS CONDUCTOR
- 14-17 A 4/9 INT. THE RING DAY 1 DOCTOR
Mags cornered Doctor &
about to pounce. Family
stand, eyes glowing.
Doctor calmly speaks to Mags
& she hesitates. Captain
turns up spotlight & orders
her to attack. She turns on
him & attacks Captain.
CAPTAIN
MAGS
RINGMASTER
FAMILY
CHIEF CLOWN
MORGANA
#10 CLOWNS
*Huw + Paul (Bandstand)
Others Below*
18. A 4/10 INT. TENT SEATING DAY 1 DOCTOR
Morgana & Chief Clown
continue to watch. Captain's
screams end abruptly. Girl
orders them to bring on
another act.
MORGANA
CHIEF CLOWN
FAMILY
CAPTAIN (V/O)
All Clowns
- 19-20 OB 4/11 EXT. HIPPY SITE DAY 1 ACE
Ace tries to open box.
Deadbeat notices Conductor
but it grabs Ace from behind.
Ace drops box & Conductor stands
on it & it opens. Deadbeat
mesmerized by contents of box.
Ace's remote control unit knocked
away by robot.
DEADBEAT
BUS CONDUCTOR
21. A 4/12 INT. THE RING DAY 1 DOCTOR
Mags begins to transform
back. Clowns carry Captain
off. Doctor helps Mags &
they make for exit.
MAGS
CAPTAIN (dead)
#11 CLOWNS
*Widow Drag Capt.
Julian + Mags (Capt)
Huw / Paul (Bandstand)*
- 22-23 A 4/13 INT. TENT SEATING DAY 1 DOCTOR
Doctor & Mags push past
Chief Clown who knocks
into Morgana. Doctor &
Mags escape. Family demand
more.
MAGS
MORGANA
CHIEF CLOWN
RINGMASTER
FAMILY
*All Clowns
Huw / Paul (Bandstand)*

24. (A) 4/14 INT. TENT CORRIDOR DAY 1 DOCTOR
Doctor & Mags run down
corridor towards vestibule.
Mags nearly normal. MAGS
- 25-27 (A) 4/15 EXT. HIPPIY SITE DAY 1 ACE
Ace losing to Conductor. DEADBEAT
Deadbeat removes eyeball from BUS CONDUCTOR
box, places it in medallion.
Deadbeat regains senses & tells
Ace how to deactivate robot.
Ace gets free, robot explodes.
Deadbeat says they must get
back to circus.
- 28-30 (A) 4/16 INT. RING. DAY 1 MORGANA
Family demand another RINGMASTER
act. No-one left. Clowns CHIEF CLOWN
wheel in 2 magic boxes. FAMILY
Ringmaster & Morgana bundled PM CLOWNS
into boxes. When re-opened DAVE HANNA Jeff Micky (Boxes)
they have gone. Chief Clown ALAN PAUL TUBER Nicky (CH CI)
runs from ring. JERAN / Carl (Band Stand) inside
- 31-33 (A) 4/17 INT. VESTIBULE DAY 1 DOCTOR
Doctor & Mags examine MAGS
crystal ball which shows CHIEF CLOWN
Family. Doctor decides he 2 x CLOWNS
must return to ring. He ~~6 x CLOWNS~~
sends Mags to fetch Ace & ALAN PAUL TUBER / Nicky
Deadbeat. Chief Clown & TANNY
Clowns chase after Mags in a race
to get medallion. Doctor
heads for ring.
34. (A) 4/18 EXT. CIRCUS SITE DAY 1 MAGS
Mags runs up hill. Clowns CHIEF CLOWN
start to follow but Chief 2 x CLOWNS
Clown gestures them back &
into hearse.
35. (A) 4/19 INT. CORRIDOR DAY 1 DOCTOR
Doctor stands at entrance
to ring, takes deep breath
& lifts flap.

36. OB. 4/20 EXT. COUNTRY ROAD DAY 1 ACE
Deadbeat & Ace running along
road. DEADBEAT
- 37-38 OB. 4/21 EXT. COUNTRY LANE DAY 1 MAGS
Mags bumps into stallslady,
& runs on. Stallslady blocks
road with cart & hearse
swerves & crashes. CHIEF CLOWN
STALLSLADY
2 x CLOWNS
39. B 4/22 INT. THE CORRIDOR DAY 1 DOCTOR
Doctor lifts succession
of flaps, then enters.
- 40-41 B 4/23 INT. ANCIENT CIRCUS DAY 1 DOCTOR
Doctor enters ancient ring
& introduces himself to
Gods of Ragnarok. FAMILY
42. OB. 4/24 EXT. COUNTRY ROAD DAY 1 ACE
Ace & Deadbeat running.
They meet Mags who points
at hearse following. DEADBEAT
MAGS
43. OB. 4/25 EXT. COUNTRY ROAD DAY 1 "Hearse"
- 44-45 OB. 4/26 EXT. COUNTRY ROAD DAY 1 ACE
Mags tells others that they must
get medallion back. Ace
has idea & pulls remote control
unit from pocket. They sprint off
away from hearse. DEADBEAT
MAGS
- 46-48 B 4/27 INT. ANCIENT CIRCUS DAY 1 DOCTOR
Doctor berates the Gods.
Gods silence him & demand
to be entertained. FAMILY

49. OB. 4/28 EXT. CLEARING DAY 1 ACE
 Mags, Ace & Deadbeat DEADBEAT
 arrive at buried robot - MAGS
 still asking to be released. ROBOT HEAD
- 50-51 (B) 4/29 ANCIENT CIRCUS DAY 1 DOCTOR
 Doctor makes star entry FAMILY
 & does juggling act.
 Gods cause explosion but
 Doctor continues calmly.
 He produces hankies from
 sleeves.
- 52-54 OB 4/30 EXT. CLEARING DAY 1 ACE
 Clowns arrive. They are Dusk? DEADBEAT
 about to attack but Ace MAGS
 activates robot which CHIEF CLOWN
 destroys clowns. 2 x CLOWNS
55. (B) 4/31 INT. ANCIENT CIRCUS DAY 1 DOCTOR
 Doctor juggles, throws balls FAMILY
 in air, they do not return.
 Gods make it rain & Doctor
 conjures up umbrella.
 Gods stop rain.
56. (B) OB. 4/32 EXT. CLEARING DAY 1 ACE
 They all get in hearse. Dusk? DEADBEAT
 Deadbeat at wheel. MAGS
57. (B) OB. 4/32 EXT. INSIDE HEARSE DAY 1 ACE
 Driving along, Deadbeat hopes DEADBEAT
 that Doctor will be strong enough. MAGS
58. (B) 4/34 INT. ANCIENT CIRCUS DAY 1 DOCTOR
 Doctor removes hat & throws FAMILY
 it off left. He introduces
 next trick & hat enters right.
 Gods stare down.

59. (A) ^{Int Vestibule} OB. 4/35 EXT. CIRCUS SITE DAY 1 ACE
Hearse arrives at circus. Dusk? MAGS
Hellish noises from inside DEADBEAT
They run down hill. *In through Vestibule.* Capt (Dead)?
60. (B) 4/36 INT. ANCIENT CIRCUS DAY 1 DOCTOR
Doctor doing escapology act FAMILY
with scarf. Gods demand
better entertainment. They
stare at each other in battle
of wills.
61. (A) 4/37 INT. CIRCUS RING DAY 1 ACE
Ace, Mags & Deadbeat stand MAGS
in same position as Doctor DEADBEAT
in Ancient Circus - his
place is empty. Decide to
visit stone chamber - medallion
begins to glow.
62. (B) 4/38 INT. ANCIENT CIRCUS DAY 1 DOCTOR
"Girl" God senses something FAMILY
tries to tell Father who
ignores her. Doctor calls
for their attention.
63. (A) 4/39 INT. VESTIBULE DAY 1 ACE
Trio head to stone chamber CAPTAIN
Flash hits stretcher with MAGS
Captain on it. He gets up DEADBEAT
& follows like a zombie.
64. (B) 4/40 INT. ANCIENT CIRCUS DAY 1 DOCTOR
Doctor's act continues. FAMILY
Metal shoots from floor.
Doctor holds it in hand.
- 65-66 (B) 4/41 INT. STONE CHAMBER/CORRIDOR DAY 1 ACE
Deadbeat hesitates in putting CAPTAIN
medallion down well. Captain MAGS
emerges from shadows & takes it. DEADBEAT
67. (B) 4/42 INT. ANCIENT CIRCUS DAY 1 DOCTOR
Doctor shakes metal & it FAMILY
becomes a sword.

- | | | | |
|-------|---------------------------------------------------------------------------------------------------------------------------------------------------|----------------|------------------------------------|
| 68. | (B) 4/43 INT. STONE CHAMBER Deadbeat doubled over in agony. Captain holds medallion which glows. | DAY 1 | ACE CAPTAIN MAGS DEADBEAT |
| 69. | (B) 4/44 INT. ANCIENT CIRCUS Doctor refuses to carry on with act despite orders from Gods. | DAY 1 | DOCTOR FAMILY |
| 70. | (B) 4/45 INT. STONE CHAMBER Aces kicks Captain & medallion goes down well. Watch it disappear into vortex. | DAY 1 | ACE CAPTAIN MAGS DEADBEAT |
| 71. | (B) 4/46 INT. ANCIENT CIRCUS Medallion materialises on Doctor's sword - he raises it deflecting rays sent by Gods back to them. They fall/die. | DAY 1 | DOCTOR FAMILY |
| 72. | (B) 4/47 INT. STONE CHAMBER Trio run from chamber as it shakes. Captain blocks path but collapses, finally dead. They exit. | DAY 1 | ACE CAPTAIN MAGS DEADBEAT |
| 73. | (A) 4/48 INT. VESTIBULE Vestibule in flames - trio rush through to ring. Crystal ball explodes. | DAY 1 | ACE MAGS DEADBEAT |
| 74. | (B) 4/49 INT. ANCIENT CIRCUS Gods throne aflame. Doctor throws medallion into flames it explodes. He calmly exits. | DAY 1 | DOCTOR FAMILY (dead) |
| 75. | (OB) 4/50 EXT. CIRCUS TENT Circus tent on fire | DAY 1 Dusk? | |
| 76. | (OB) 4/51 EXT. COUNTRY LANE Stallslady, pulling cart, comments on circus & explosions. | DAY 1 Dusk? | STALLSLADY |
| 77-78 | (OB) 1/52 EXT. CIRCUS SITE Survivors watch burning tent. Decide what they should do next. | DAY 1 Dusk? | DOCTOR ACE MAGS DEADBEAT |

BBC GRAMOPHONE LIBRARY

ADVICE NOTE

DATE: 16/06/88

REQ. NO. TCS131

TO: ~~WELLY~~ ^{TILLEY}, DAVID

ENQUIRIES TO: TV GRAM LIBRARY

ADDRESS: 311 UNION HSE.

ADDRESS: 3044 TWC

DEPT.: TV DRAMA, SERIES

TEL. NO.:

TEL. NO.:

PROG. NO.: 50 LDL K231 K

PROG. TITLE: DR. WHO

Please receive the attached records from your requisition as indicated. Items starred sent previously.

| LABEL | PREFIX/SUFFIX | DESCRIPTION | DUE BACK |
|--------------|-----------------------|---------------------------------------------------------------|----------|
| POLYDDR | 104 676 X | MAX GREGER & HIS ORCHESTRA / DANCING A GOBO (REC.2) | 16/07/88 |
| HUNTERS MOON | HMP 0123 X | ALAN ETHERDEN: AN EVENING OF FAVOURITE VICTORIAN PIANO PIECES | 16/07/88 |

| | | | | | | | | | | | | |
|--------------------------------|--|---------------------|--|--------------------|---------------------------------|---------------|------------|--------------|--|-----------------------|--|-----------|
| Strand/Series Title | | | | STUDIO INFORMATION | | | | Distribution | | Denotes Recipient | | No of Cop |
| Programme Title | | | | | | | | Thro: | | Room No. and Building | | |
| Episode/Sub. Title | | | | House Manager | | | | | | 2 | | |
| Costing Number | | Prod. Costing Wk(s) | | Channel | To:- | Tel. Centre | | OR | | | | |
| Programme Identificat'n Number | | | | Studio | Senior Fireman | Lime Grove | | OR | | ① | | |
| | | | | | Fire Pvntn. Officer | T.F.S. | | | | | | |
| Production date(s) | | | | Week(s) | Asst.(Co-Ord) S.M.Tel. | 573,33 Cav.Sq | | | | 1 | | |
| | | | | | Floor Manager | 4044 T.C. | | | | 1 | | |
| Filming/O.B. date(s) | | | | Week(s) | Phil Pritchard Clive Soddard | 4023 T.C. | | | | 1 | | |
| | | | | | Room No. / Building | Tel. Extn. | Department | | | | | |
| Producer/Director/Designer | | | | | | | | File Copy | | 1 | | |
| | | | | | | | | Date | | * | | |

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED?
 HAVE ARMOURERS BEEN CONSULTED ON b)?
 This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes.

Details of:-

a) Fire Hazards (including vehicles):
 Studio/Filming *MAGICIAN'S DOVE PAN - uses small amount of lighter petrol ignited then extinguished immediately with lid. (18/6/88)*
Candle lit + Specimen lighter &

b) Firearms and Weapons *Sword (Blunted) (18/6/88)*
 Studio / Filming

c) Chemicals
 Studio / Filming

d) Gas and Water:
 Studio / Filming *Rain Effect (18/6/88) on small area.*

e) Animals:
 Studio / Filming *Snake - Royal Python (2½ feet long) - supplied by Jannials (18/6/88)*

f) Special Equipment and Machinery for demonstration:
 Studio / Filming
 (if heavy or large, indicate weight and dimensions)

g) Audience: Category and Number:
 Studio / Filming

h) Other information (e.g. Disabled Contributors / Dangerous Action): *Part of set collapses (18/6/88)*
 Studio / Filming
Smoke Gun.
Well with Bridge and stunt mattresses for Arhole to fall into out of shot.
KIRBY Rope suspended from Tent Hook on FRAME for Arhole (Sydney McCoy) to hang upside down in Straght Jacket to undo last piece (Rugged) as discussed

DANGEROUS SUBSTANCES (e.g. Poisons, Lasers, Radio Active Materials, Germs etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations)

Room 3044 T.C. Ext.

REQUISITION No.

B 778

Returned 5/8/88

OVERDUE RECORDS:

| | | | |
|-------------------------|------------------|-------------------------|---------------|
| Ordered by/ Producer | Lorraine Gidding | Production | Do. Who |
| Room Number | 304 | | |
| Building | Union Hse. | Programme Number | 50/C DL K231K |
| P.A.B.X. | | Ordered by/ Producer | L.C. |

The records below were renewed until

27.7.88 + 2 weeks.

and are now overdue. Failure to return
or renew will result in charges being levied.

[illegible]

RENEW UNTIL

TELEVISION GRAMOPHONE LIBRARY

OVERDUE RECORDS

TG B 0778

27 July '88.

10.6

The records listed below are now overdue. Failure to return/renew will result in charges being levied in one month. All enquiries or requests for extensions should quote this form number and be made to Returns Section 2820/2757.

Please deliver to:

| | | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|------------------|-------------------|
| The records listed below are now overdue. Failure to return/renew will result in charges being levied in one month. All enquiries or requests for extensions should quote this form number and be made to Returns Section 2820/2757. | | PRODUCTION | Dr. Wtlo. |
| Please deliver to: | | | |
| REQUISITIONED BY DESIGNATION | | PROGRAMME NUMBER | 50/LDL K 231K |
| ROOM NUMBER | 304 | PRODUCER | LOIRRAINE TODDING |
| BUILDING | UNION | DATE DUE BACK | 9-7-88 |
| PABX | | ISSUE ASSISTANT | micu. |

[illegible]

From:

June

Room No. &
Building:

Tel.
Ext.:

date:

DIARY

Subject: DR. WHO : GALAXY

To: John

cc. Alan. ✓

Proposed viewings with Alan Wareing

Episode 1 & 2 : Tuesday 12th July.

Episode 3 : Monday 18th July

Episode 4 : Friday 22nd July
(afternoon) (John to view it
first in morning.

File

18th July 1988

To Head of BBC Records, BBC Enterprises.

cc. Head of Copyright, Television, John Nathan Turner, Stephen Wyatt.

Dear Sir,

I have recently been working on the forthcoming 'Doctor Who' story "The Greatest Show in the Galaxy", scripted by Stephen Wyatt and produced by John Nathan Turner, for which I am composing the incidental music.

As an adjunct to this involvement I have produced a demo of a song entitled "The Psychic Circus", which was inspired by the plot of "Greatest Show". The song itself was written by Christopher Guard, a member of the cast, and the demo features not only myself and Mr. Guard, but also other cast members.

We would like to investigate the possibility of releasing this record as a kind of spin-off to the 'Doctor Who' story and wondered if you would be interested? I must stress that the record is totally separate from the TV series and is not featured, in any way, in the programme. For this reason I suspect that BBC Records would not be interested but as 'Dr. Who', and the concept of "Greatest Show" is alluded to in the song (and one line of dialogue is quoted) we would be grateful if we could have your permission to proceed elsewhere.

John Nathan Turner has heard the demo, loves it, and has given his blessing to the project.

Obviously if we are to get a record released in time to coincide with the TV transmission (September/October) we will have to get our skates on !

I look forward to hearing from you in the very near future.

yours faithfully,

Mark Ayres

MARK AYRES

John Nathan-Turner, Producer, DOCTOR WHO

304 Union

8th August 1988

MARK AYRES

MaggiesAnson

c.c. Music Copyright
June Collins

Further to my memo of 26th April, I'm happy with Mark Ayres's music, so I would like him to compose and execute all 4 episodes of Doctor Who, 7J, 'The Greatest Show in the Galaxy'. He is already booked for episodes 1 and 2).

Please deal direct. His address is
Tel:

JOHN NATHAN-TURNER

From: John Nathan-Turner, Producer, DOCTOR WHO

Room No. &
Building:

304 Union

Tel.
Ext.:

date: 10th August 1988

Subject: WRITERS ATTENDANCE FEE

To: Television Accounts (Artistes Payments)
through Finance Clerk, Drama Series/Serials

Would you please pay the following attendance fee:

PAYEE'S NAME & ADDRESS

Stephen Wyatt

DATES OF ATTENDANCE:

6, 16, 17, 18, 27 May

8, 9, 10 June 1988

FEE DUE:

(£ per attendance)

£

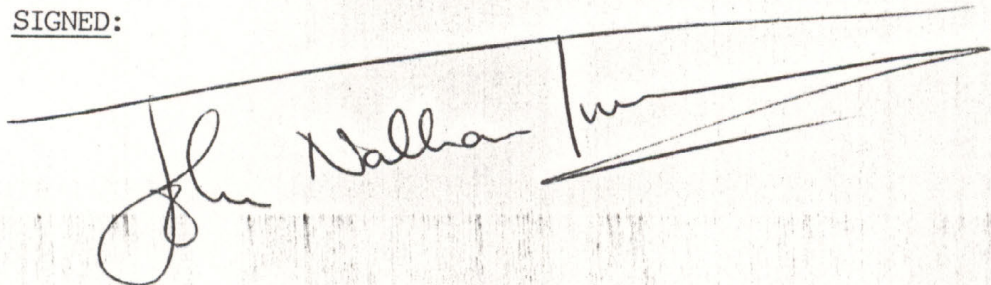
PROGRAMME: DOCTOR WHO: THE GREATEST SHOW IN THE GALAXY: 7J

PROGRAMME NO: 50/LDL K 231K

NOMINAL CODE

106

SIGNED:

A handwritten signature in dark ink, appearing to read 'John Nathan-Turner', is written over a horizontal line. The signature is stylized with a large 'J' and a long horizontal stroke.



BRITISH BROADCASTING CORPORATION

BROADCASTING HOUSE LONDON W1A 1AA

TELEPHONE

TELEX:

TELEGRAMS AND CABLES: BROADCASTS LONDON TELEX

Ref: 01/CT/CJ

Ext:

Tel. M. 1. (V)

15th August 1988

Dear Mr Ayres

We should like to commission you
to write the incidental music ~~and opening and closing music~~ for our programme
"DR WHO" Programme Number: 50/LDL K 231K Episode 3 & 4

For this contribution I suggest the following fee(s):

- (a) (n/a) for the opening and closing music
(b) £ per minute for the incidental music

to cover composition, scoring and the right to record ~~and to use~~ this music
as desired in connection with the programme/s and ancillary promotion and
publicity for (i) world television (both broadcast and cable) (ii) world
showing to non-paying audiences, and (iii) world home video subject to
payment of such royalties at the appropriate rate published by the
Mechanical Copyright Protection Society Limited for home video usage of
music as may be in force at the time of distribution.

If you find these terms acceptable, would you please sign and return
the enclosed duplicate of this letter.

The BBC has appointed EMI Music Publishing Limited as its licensee to
exploit musical compositions that are acquired by the BBC. Therefore the BBC
may wish to acquire the copyright in the work commissioned by this contract
and if you are agreeable to this in principle would you please indicate
accordingly below. If the BBC does wish to acquire the copyright you will
shortly be hearing from EMI Music Publishing Limited, who have been appointed
as the BBC's agents, to negotiate suitable terms.

Mr Mark Ayres

Yours sincerely

Claire Jarvis
Senior Assistant Music Copyright

I accept the terms and conditions hereinabove:

Signed Date 17-08-88.....

I would be prepared to assign the copyright in the work commissioned by this
contract if mutually satisfactory terms can be agreed.

Sign again here (if appropriate)X.....

From: June Collins, Production Associate, DOCTOR WHO

Room No. 8
Building:

305 Union

Tel.
Ext.:

date: 19th August 1988

Subject: SYMPHER DATES - GREATEST SHOW IN THE GALAXY

To: Alan Wareing
Scott Talbot
Dick Mills
Mark Ayres
John Nathan-Turner
Hilary Barrett

This is to confirm that some sypher dates for 7J "The Greatest Show in the Galaxy" have changed.

Episode 3 is now Sunday 28th August and Monday 29th August
(+ completion of 2).

Episode 4 is now Thursday 22nd September and Friday 23rd September.

June

JUNE COLLINS

DIARY

From: CLAIRES JARVIS
**Room No. &
Building:** 309 BENTINCK HOUSE

**Tel.
Ext.:**

date: 24TH AUGUST 1988

Subject: DR WHO

To: JOHN NATHAN-TURNER

MR MARK AYRES has now signed the music copyright contract(s) in respect of the above programme (see attached). Please inform us as soon as the work is completed (giving the duration of incidental music where appropriate) so that the necessary payment can be made.

N.B. (i) If a contributor is writing incidental music for more than one episode, please send total durations for individual episodes to Music Copyright AS SOON AS THEY ARE KNOWN.

(ii) Incidental music durations must relate to the WRITTEN (not the recorded or broadcast) duration.

DOCTOR WHO. 7J. THE GREATEST SHOW IN THE GALAXYIncidental Music by Mark AyresEPISODE 1 Cue Sheet

1m1 00.49.00 Ringmaster's Entrance (Featured) (12")
 1m2 01.29.10 Link to TARDIS interior (7")
 1m- 01.---.--- Rap Track (Scene 1 - Featured) (37")
 1m3 01.47.03 Nord Lands, Satellite materialises and moves to console (54")
 1m4 02.41.02 Satellite commercial (Featured) (28")
 1m5 03.22.10 Ace Remembers Clowns, Satellite talks, Bellboy and Flowerchild
 Hearse (2'35")
 1m6 06.25.15 Doc and Ace approach stall, Nord. (19")
 1m7 07.06.11 Bellboy and Flowerchild (the sad bit !) (1'17")
 1m8 08.53.15 Bellboy, Flowerchild reaches bus (37")
 1m9 09.38.16 Nord approaches stall (28")
 1m10 10.33.10 Stallslady talks about Circus (47")
 1m11 11.38.00 Nord reax, Flowerchild attacked (34")
 1m12 12.06.13 Doctor and Ace, Captain and Mags, Circus (Nord) (1'50")
 1m13 14.40.02 The Robot Attacks (1'04")
 1m14 15.47.02 Whizzkid lands, Bellboy captured (1'07")
 1m15 16.51.00 Doctor and Co. at bus (1'39")
 1m16 19.44.16 Ace finds earring, they leave for circus (1'08")
 1m17 21.20.15 The Stallslady's Face falls ! (4")
 1m18 21.47.05 Doc and Ace approach circus (7")
 1m19a 22.14.00 Bellboy Tortured (Drum Beat) (22")
 1m19b 23.03.06 End of episode (13")

TOT. 16.29

DOCTOR WHO. 7J. THE GREATEST SHOW IN THE GALAXYIncidental Music by Mark AyresEPISODE 2 Cue Sheet

- episode reprise (repeat 1m19a and 1m19b)

2m1 01.47.22 Clown (15")

2m2 02.42.19 Ace sees Clown (7")

2m3 03.02.03 Doc sees kites, Card, Stretcher (30")

2m4 04.17.01 Doc and Ace leave Vestibule (28")

(no 2m5 - circus music)

2m6 06.44.02 Memorial Stones (9")

2m6a 07.07.14 Robot opened and back flips (9") (Featured)

2m7 07.24.06 Doctor picked out, Ace escapes, Backstage (1'30")

2m8 09.14.14 Trapped in cage, Ace hides (45")

2m9 10.13.05 Mags (6")

2m10 10.36.24 Deadbeat (24")

2m11 11.17.00 Ace behind kites, Nord and Deadbeat (15")

2m12 11.54.00 Captain tricks Nord, Doctor given clubs (1'10")

2m13 13.08.23 Vestibule, Ace Discovered (1'39")

2m14 14.58.18 Ace and Bellboy, Nord taken out, Ace and Bellboy (1'25")

2m15 16.19.01 Drumroll (Featured) (5")

2m15a 16.30.00 Nord lifts weights- drumroll (Featured) (9")

2m16 16.49.16 Death of Nord (45")

2m17 17.54.00 Ace, Doc and Mags (36")

2m18 18.25.05 Ringmaster - Drumroll (Featured) (6")

2m19 18.46.20 Whizzkid Picked out, Backstage. (1'24")

2m20 20.09.13 Captain, Stone Arch, Workshop (1'49")

2m21 22.10.00 Well, end of ep. (1'03")

Rap Track Scene 11 (featyred) (43")

Rap Track Scene 33 (featured) (22")

DOCTOR WHO. 7J. THE GREATEST SHOW IN THE GALAXYIncidental Music by Mark AyresEpisode 3 Cue Sheet

3m1 00.47.07 Stone Passage, Ace attacked (2'15")
3m2 02.56.13 Doc escapes, Ace and Bellboy (2'11")
3m3 05.41.10 Model Robot, Capt and Whizzkid (2'40")
3m4 08.22.20 Vestibule, Ace and Bellboy (1'33")
3m5 09.53.07 Ace and Bellboy, Doc and Deadbeat arrive (1'46")
3m6 12.37.10 Capt tricks Whizzkid (30")
3m7 13.50.00 Doc and Bellboy, Deadbeat, Family (45")
3m8 14.52.00 Death of Whizzkid (56")
3m9 16.24.21 Death of Bellboy (2'00")
3m10 18.17.20 Stone passage and well (1'03")
3m11 19.33.00 Capt and Mags, Stone Passage, Doc returns (2'08")
3m12 22.00.04 Trio into ring, end of ep. (1'26")
Rap Track Scene 25 (featured) (21")
Rap Track Scene 45 (featured) (17")

Tot: 19.51

31st August 1988

Dear Lorraine,

Please find enclosed cue sheets for episodes 1-3 of 'The Greatest Show in the Galaxy'. There's a separate sheet for each episode plus a fourth sheet with details of the three 'generic' Circus tracks (complete with silly titles !) which are scattered throughout all four eps.

As you will see, there is a lot of music. A few seconds were in fact not used in ep. 1 when we did the mix, but all the music for eps. 2 and 3 has been used except ep. 2, cue 2m6, which was just a 'spot' for the memorial stones.

No doubt you'll have great fun when logging the eps. for the PRS return as there are many cases (ep. 2 especially) when incidental music is mixed on top of the featured Circus music.

Have fun. If there are any problems don't hesitate to get in touch.

best wishes,

Mark.

MARK AYRES

From: Lorraine Godding, Production Secretary, DOCTOR WHO

Room No. &

Building:

304 Union

Tel.

Ext:

date:

20th September 1988

Subject: MARK AYRES: INCIDENTAL MUSIC FOR DR WHO: THE GREATEST SHOW IN THE GALAXY

To: Music Copyright, 425, 16 Lang ST
c.c. June Collins

Please would you arrange payment to Mark Ayres for incidental music he has composed for Doctor Who: 7J: 'The Greatest Show in the Galaxy':

Episode 1: 16 minutes 29 seconds

Episode 2: 15 minutes 53 seconds

Lorraine Godding

Lorraine Godding
(for Alan Wareing)

(episodes 3 & 4 to follow)

(Duration of what was composed)

John Nathan-Turner, Production "Doctor Who"

U304, Union House

12th October 1988

"DOCTOR WHO"

Alex Todd

Thank you for all your hard work on this season's "Doctor Who". The reaction so far has been excellent and I look forward to working with you again soon. The Greatest Show in the Galaxy" starts TX on Wednesday, 7th December.

JOHN NATHAN-TURNER

From: John Nathan-Turner, Producer, "Doctor Who"

Room No. &
Building:

U304, Union House

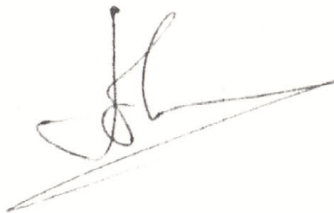
Tel.
Ext.:

date: 12th October 1988

Subject: "DOCTOR WHO"

To: Dave Chapman

Thank you for all your hard work on this season's "Doctor Who". The reaction so far has been excellent and I look forward to working with you again soon.

A handwritten signature in dark ink, appearing to be 'JNT', with a long horizontal stroke extending to the right.

JOHN NATHAN-TURNER

From: John Nathan-Turner, Producer, "Doctor Who"

Room No. &
Building:

U304, Union House

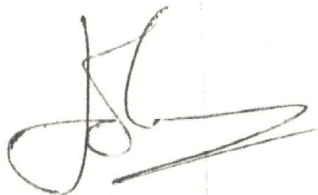
Tel.
Ext.:

date: 12th October 1988

Subject: "DOCTOR WHO"

To: Richard Wilson

Thank you for all your hard work on this season's "Doctor Who". The reaction so far has been excellent and I look forward to working with you again soon.

A handwritten signature in dark ink, appearing to be 'JNT', with a large, sweeping flourish extending to the right.

JOHN NATHAN-TURNER

From: John Nathan-Turner, Producer, "Doctor Who"

Room No. &
Building:

U304, Union House

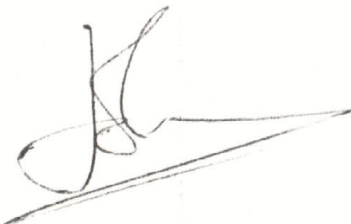
Tel.
Ext.:

date: 12th October 1988

Subject: "DOCTOR WHO"

To: Don Babbage

Thank you for all your hard work on this season's "Doctor Who". The reaction so far has been excellent and I look forward to working with you again soon.

A handwritten signature in dark ink, appearing to be 'JNT', with a long horizontal stroke extending to the right.

JOHN NATHAN-TURNER

From: John Nathan-Turner, Producer, "Doctor Who"

Room No. &
Building:

U304, Union House

Tel.
Ext.:

date: 12th October 1988

Subject: "DOCTOR WHO"

To: Alec Wheal

Thank you for all your hard work on this season's "Doctor Who". The reaction so far has been excellent and I look forward to working with you again soon.



JOHN NATHAN-TURNER

From: Lorraine Godding, Production Secretary, DOCTOR WHO

Room No. &
Building: 304 Union

Tel.
Ext:

date: 14th October 1988

Subject: MARK AYRES: INCIDENTAL MUSIC : THE GREATEST SHOW IN THE GALAXY

To: Music Copyright, 425, 16 Lang St
c.c. June Collins

Please would you arrange payment to Mark Ayres for incidental music he has composed for Doctor Who: 7J: 'The Greatest Show in the Galaxy'*

Episode 3: 19 minutes 51 seconds

Lorraine Godding

Lorraine Godding
(for Alan Wareing)

| | | | | | | | | | |
|--------------------------------|--|-----------------------------|--|------------------------------------------------------------------------------------------|--|-----------------------|--|------------|---------------|
| Strand/Series Title | | DOCTOR WHO | | FIRST TRANSMISSION FORM: Films and Recorded Programmes | | | | | |
| Programme Title | | Greatest Show in the Galaxy | | Distribution | | Denotes Recipient | | No of Cop | |
| Episode/ Sub. Title | | Episode One | | To:— | | Room No. and Building | | | |
| Costing Number | | 50/LDL K231K | | PRESENTATION DESK (Tel.Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts) | | 4091 T.C. | | 2 | |
| Programme Identificat'n Number | | LDL K231K/72X | | Dept. Manager: (White) Manager S/S | | 404 Threshold | | 1 | |
| Spool Nos. in TX Seq. | | H114427 | | | | | | | |
| TX Date | | Week(s) | | Mono/Colour | | Channel | | | |
| 14.12.88 | | 50 | | COLOUR | | BBC1 | | | |
| | | | | File copy (White) | | | | 1 | |
| Person now Responsible | | | | Room No. | | Building | | Tel. Extn. | Home Tel. No. |
| JOHN NATHAN-TURNER | | | | 303 | | Union | | | |

OPENING

1. For identification purposes, give take no. if there is more than one take of a recorded programme, plus details of opening shots (vision and sound) and state if and when sub-title is shown.

Starts music & exploding stars fx. Pans L to revolving blue globe. Rotating bubble & tardis forms by 21". Doctor's face emerges & forms by 31". Letters of titles tumble forwards & form WHO by 40". At 41" S/I THE GREATEST SHOW IN THE GALAXY by STEPHEN WYATT. At 46" mix to white. Fade up at 47" to H/A circus ring. Ringmaster enters. Dialogue "Now welcome TIMING This information is VITAL and is used to cue the next programme folks" at 1'02"

2. Duration of programme timed on V.T. machine/film footage counter 24'23"
timed on stop watch 24'23"
3. Duration of end sequence (timed from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME) 1'09"

CLOSING

4. Wording of FIRST closing caption: The Doctor
SYLVESTER McCOY
5. Wording of FINAL closing caption: Doctor WHO
Director
ALAN WAREING
6. If programme does not end with the fade down of the final credit give details
C BBC 1988
Closing music begins over final programme picture.

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, whether the next programme is trailed (if so give details), etc.

We would prefer no verbal trails during the closing theme.
If any are applicable, could they be done at the end of the completed programme.

Before transmission Presentation must have ALL details asked for on this form. The Programme identification number with its final Production code AND TX version code must also be correctly documented in operational areas: last minute details may be telephoned through, see overleaf for contacts.

Signed *John Nathan-Turner* Checked by person now responsible *John Nathan-Turner*
Date 31/10/88

Clearing Up Doctor Who

- 1) ✓ Clear out Rubbish
- 2) ✓ File Schedules + Scripts until programme completed editing.
- 3) ✓ Check Artists times given to P.A.
- 4) ✓ Check Continuity Props landed back to Producer's Office for next Dr Who Story. [In this case give directly to Lynn at Action + Tell Producers Office we have done so.]
- 5) ✓ Transport or check Alex has Medallion (from Wandrobe) for Electronic VFX Session Monday/Tuesday 20/21 June. Now in Prod. Office
- 6) ✓ Collect Magic items - give to Producer for future use (They have been purchased by programme)
- 7) ✓ Keep Jeff Durham's Pore Pen + Special Lighter in Office ready to send by Messenger on Friday to Jeff Durham. (Jeff will phone office Friday Morning with his whereabouts.)
- 8) ✓ Check Which Track of Narcissus to be used and clear ^{USED TAPES} ^{DECCA F6464} Copyright - Return 'dead' discs to Gram. Library
- 9) ✓ Check all payments made on production -
ie = Bron Andro. for Tight Rope.
Kirby's Flying Ballet for 1st Studio and Contracted for 2nd Studio - See Suzanne / Facilities Unit
- 10) ✓ Obtain costs of Action Properties (OB + 1st Studio + 2nd Studio) give to Tunc (early morning!)
- 11) ✓ Check if Vehicle Pursuits payment being made with Bst. after their enquiry.
- 12) ✓ All EDP Forms to date
- 13) ✓ All T + D for OB + Elstree - Copy to Alex.
- 14) ✓ Contacts into own Contact book for Future reference.
- 15) ✓ Return 30 cuts to Props (Hind) After Electronics VFX Session.

Mr M Ayres,

4th November 1988

Dear Mark,

Thank you so much for the superb music you supplied for
"The Greatest Show in the Galaxy". Alan and I are both
delighted with the end results.

Best wishes.

JOHN NATHAN-TURNER
Producer
"DOCTOR WHO"

File

8th November 1988

Dear John,

Many thanks for your kind note of the 4th November. I'm pleased that you are happy with "The Greatest Show in the Galaxy". Personally I found it great fun and very rewarding to work on and I am grateful to you for giving me the opportunity.

I hope that you'll feel able to commission me again sometime..!

Once again, many thanks. It looks like being a highly successful 25th anniversary !

yours sincerely,

Mark

MARK AYRES

Mr A Wareing,

10th November 1988

Dear Alan,

Thank you for a superb 4-part "Doctor Who". "The Greatest Show" is excellent and Ep 4 is my favourite episode of the season.

I'm only sorry that we had such difficulties, what with car parks, tents and more changes of staff than War and Peace! However the end results reveal none of this. It is a veritable triumph. I do hope you can join us again next year, when you should get the intended facilities. Thank you again.

My love to Erica.

Yours

JOHN NATHAN-TURNER

Producer

"DOCTOR WHO"

PS: Hilary (Ext) is copying tapes for you but the first attempt was not very good quality.

Date 14/11/88

| | | | | | |
|---------------------------------------------------------|--|------------------------------------------------------------------------------------------|--|-----------------------------------------------------------|--|
| Strand/Series Title DOCTOR WHO | | FIRST TRANSMISSION FORM: Films and Recorded Programmes | | | |
| Programme Title Greatest Show in the Galaxy | | Distribution | | Denotes Recipient <input checked="" type="checkbox"/> | |
| Episode/Sub. Title Episode Three | | To:— | | Room No. and Building <input checked="" type="checkbox"/> | |
| Costing Number 50/LDL K233Y | | PRESENTATION DESK (Tel.Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts) | | 4091 T.C. | |
| Programme Identification Number LDL K233Y/72X | | Dept. Manager: (White) Manager S/S | | 404 Threshold | |
| Spool Nos. in TX Seq. H103344 | | | | | |
| TX Date 28.12.88 | | Week(s) 52 | | Mono/Colour COLOUR | |
| | | Channel BBC1 | | File copy (White) <input checked="" type="checkbox"/> | |
| Person now Responsible JOHN NATHAN-TURNER | | Room No. 303 | | Building Threshold | |
| | | Tel. Extn. | | Home Tel. No. | |

OPENING

1. For identification purposes, give take no. if there is more than one take of a recorded programme, plus details of opening shots (vision and sound) and state if and when sub-title is shown.

Starts music & exploding stars fx. Pans L to revolving blue globe. Rotating bubble & tardis forms by 21". Doctor's face emerges & forms by 31". Letters of titles tumble forwards & form WHO by 40". At 41" S/I THE GREATEST SHOW IN THE GALAXY" by STEPHEN WYATT. At 46" mix to white. Fade up at 47" to Mags by well. Dialogue "It's weird. I don't understand" at 50"

TIMING This information is VITAL and is used to cue the next programme.

2. Duration of programme timed on V.T. machine/film footage counter

24'30"

timed on stop watch

24'30"

3. Duration of end sequence (timed from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)

1'09"

CLOSING

4. Wording of FIRST closing caption:

The Doctor
SYLVESTER McCOY

5. Wording of FINAL closing caption:

DOCTOR WHO
Director

6. If programme does not end with the fade down of the final credit give details

ALAN WAREING
C BBC 1988

Closing music begins over final programme picture.

REMARKS

To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, whether the next programme is trailed (if so give details), etc.

We would prefer no verbal trails during the closing theme. If any are applicable, could they be done at the end of the completed programme. I would be grateful if the trail for "The World of Doctor Who" at Tooley Street, London, could be mentioned. See correspondence from BBC Enterprises for correct wording.

Before transmission Presentation must have ALL details asked for on this form. The Programme identification number with its final Production code AND TX version code must also be correctly documented in operational areas: last minute details may be telephoned through, see overleaf for contacts.

Signed John Nathan-Turner Checked by person now responsible

Date 14/11/88

| strand/Serial title | | | | FIRST TRANSMISSION FORM: Films and Recorded Programmes | | | |
|---------------------------------|--|--|--|-------------------------------------------------------------------------------------------|--|--|--|
| DOCTOR WHO 7J | | | | Distribution | | | |
| GREATEST SHOW IN THE GALAXY | | | | Denotes Recipient | | | |
| Episode/ Sub. Title | | | | Room No. and Building | | | |
| Part Four | | | | PRESENTATION DESK (Tel. Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts) | | | |
| Gauge | | | | 4088 T.C. | | | |
| Programme Identification number | | | | Dept. Org.: (White) Man. Series/Serials | | | |
| 50/LDL/K234S/72X | | | | T401 | | | |
| Pool Nos. in TX Seq. | | | | John Nathan-Turner | | | |
| H112445 | | | | U306 | | | |
| TX Date | | | | File copy (White) | | | |
| 4.1.1989 | | | | | | | |
| Week(s) | | | | | | | |
| 1 | | | | | | | |
| Mono/Colour | | | | | | | |
| Colour | | | | | | | |
| Channel | | | | | | | |
| One | | | | | | | |
| Person now Responsible | | | | Room No. | | | |
| John Nathan-Turner | | | | 304 | | | |
| Building | | | | Tel. Extn. | | | |
| Union House | | | | | | | |
| Home Tel. No. | | | | | | | |

OPENING

- For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown
 Doctor Who opening title sequence with music: Exploding stars FX, blue galaxy with TARDIS in rotating bubble, it recedes & The Doctor's face emerges; letters of title tumble forward: DR. WHO at 40": GREATEST SHOW IN THE GALAXY by STEPHEN WYATT at 41": PART FOUR at 52"

TIMING

- Duration of programme timed on V.T. machine/film footage counter
 timed on stop watch
- Duration of and sequence (timed from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)
 This information is VITAL and is used to cue the next programme.

CLOSING

- Wording of FIRST closing caption: The Doctor
SYLVESTER McCOY
- Wording of FINAL closing caption: Director
ALAN WAREING
C. BBC 1988
- If programme does not end with the fade down of the final credit give details

REMARKS

To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

We would prefer no verbal trails during the closing theme.
 If any are applicable, could they be done at the end of the completed programme.

I would be grateful if the trail for "The World of Doctor Who" at Tooley Street, London, could be mentioned. See Correspondence from BBC Enterprises for correct working.

Before transmission Presentation must have ALL details asked for on this form. The Programme Identification number with its final Production code AND TX version code must also be correctly documented in operational areas; last minute details may be telephoned through, see overleaf for contacts.

Signed R. Parsons Checked by person now responsible John Nathan-Turner

Date 16.11.88

John Nathan-Turner, Producer, "Doctor Who"

U304, Union House

17th November 1988

"DOCTOR WHO"

Scott Talbot

Thank you for all your hard work on this season's
"Doctor Who". I think it is a season that will
please many people and I don't wish to under
estimate your contribution.

JOHN NATHAN-TURNER

John Nathan-Turner, Producer, "Doctor Who"

U304, Union House

17th November 1988

"DOCTOR WHO"

Mike Weaver

Thankkyu for all your hard work on this season's
"Doctor Who". I think it is a season that will
please many people and I don't wish to under
estimate your contribution.

JOHN NATHAN-TURNER

John Nathan-Turner, Producer, "Doctor Who"

U304, Union House

17th November 1988

"DOCTOR WHO"

Dick Mills

Thank you for all your hard work on this season's "Doctor Who". I think it is a season that will please many people and I do not wish to underestimate your contribution.

JOHN NATHAN-TURNER



John Nathan-Turner
Union House Room 304
Tel.

Dear

"THE GREATEST SHOW IN THE GALAXY" by Stephen Wyatt

Directed by Alan Wareing

Will be transmitted on BBC1 as follows:

Episode 1: Wednesday, 14th December, 7.35pm
Episode 2: Wednesday, 21st December, 7.35pm
Episode 3: Wednesday, 28th December, 7.35pm
Episode 4: Wednesday, 4th January, 7.35pm

JOHN NATHAN-TURNER
Producer
"DOCTOR WHO"



SILVER NEMESIS RECAPS

EPISODE 2 (30 NOV.)

Lady Peinforte, Colonel DeFlores and the Doctor and Ace are all fighting for control of a mysterious comet that has crashed to earth. But another interested party has just arrived.

EPISODE 3 (7 DEC.)

The Cybermen have taken control of the statue of Nemesis. But DeFlores and Lady Peinforte are still in the game--and so are the Doctor and Ace.

GREATEST SHOW RECAPS

EPISODE 2 (21 DEC.)

The Captain and Mags have been lured into the Psychic Circus and the Doctor and Ace are about to join them.

EPISODE 3 (28 DEC.)

The Chief clown has trapped Ace in the workshop while Mags and the Doctor try to solve the mystery of the Psychic Circus.

EPISODE 4 (4 JAN)

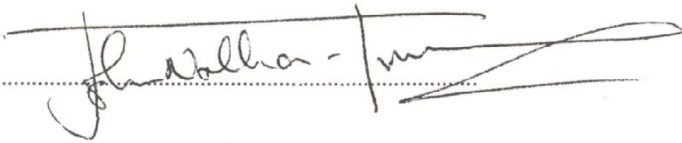
The Doctor has been sent into the ring of the Psychic Circus and he's about to discover a disturbing new fact about Mags.

| | | | | | |
|--------------------------------|--|------------------------------------------------------------------------------|-------------|-----------------------|------|
| Strand/Series Title | | TRANSMISSION CODE AUTHORIZATION (V.T.) (FORMERLY VERSION DEFINITION FORM) | | | |
| DOCTOR WHO 7J | | | | | |
| Programme Title | | Distribution | | Denotes Recipient | |
| GREATEST SHOW IN THE GALAXY | | To: | | Room No. and Building | |
| Episode/Sub. Title | | Episode One | | | |
| Costing Number | | 50/LDL K231K | | VT Operations | |
| Programme Identificat'n Number | | LDL/ K231K/72X | | B018 T.C. | |
| | | Dept. Org.: (White) | | * | |
| | | | | | |
| | | File copy (White) | | ✓ | |
| Person now Responsible | | Room No. | Building | Tel. Extn. | Date |
| JOHN NATHAN-TURNER | | 304 | UNION HOUSE | | |

The complete programme for transmission is under the following Core Number/Production Code. Please add the Transmission Code as shown below:

| | | | | |
|------------------|---|------|---|---------|
| CORE | / | P.C. | / | TX CODE |
| (e.g. LCH A234Q) | / | | / | |
| LDL K231K | / | 72 | / | X |

(The Transmission Code is normally X. Editorially different versions may be authorised by use of 2X, 3X etc.)

Signature: 

Additional information (if known):-

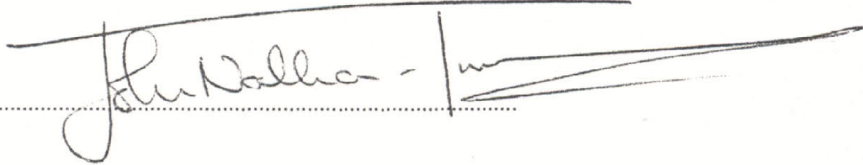
- Spools: 1) H114427
- 2)
- 3)

| | | | | | | | | |
|--------------------------------|--|-----------------------------|--|------------------------------------------------------------------------------|--|-----------------------|--|-----------|
| Strand/Series Title | | DOCTOR WHO 7J | | TRANSMISSION CODE AUTHORIZATION (V.T.) (FORMERLY VERSION DEFINITION FORM) | | | | |
| Programme Title | | GREATEST SHOW IN THE GALAXY | | Distribution | | Denotes Recipient | | No of Cop |
| Episode/Sub. Title | | Episode Two | | To: | | Room No. and Building | | |
| Costing Number | | 50/LDL K232E | | VT Operations | | B018 T.C. | | 1 |
| Programme Identificat'n Number | | LDL K23 ² E/72X | | Dept. Org.: (White) | | * | | 1 |
| | | | | | | | | |
| | | | | | | | | |
| | | | | File copy (White) | | | | 1 |
| Person now Responsible | | Room No. | | Building | | Tel. Extn. | | Date |
| JOHN NATHAN-TURNER | | 304 | | UNION HOUSE | | | | |

The complete programme for transmission is under the following Core Number/Production Code. Please add the Transmission Code as shown below:

| | | | | |
|------------------|---|------|---|---------|
| CORE | / | P.C. | / | TX CODE |
| (e.g. LCH A234Q) | / | | / | |
| LDL K232E | / | 72 | / | X |

(The Transmission Code is normally X. Editorially different versions may be authorised by use of 2X, 3X etc.)

Signature: 

Additional information (if known):-

- Spools: 1) H109837
- 2)
- 3)

| | | | | | |
|-------------------------------------------------|--|------------------------------------------------------------------------------|-------------------------|-----------------------|-----------------|
| Strand/Series Title DOCTOR WHO 7J | | TRANSMISSION CODE AUTHORIZATION (V.T.) (FORMERLY VERSION DEFINITION FORM) | | | |
| Programme Title GREATEST SHOW IN THE GALAXY | | Distribution | | Denotes Recipient | |
| Episode/Sub. Title Episode Three | | To: | | Room No. and Building | |
| Costing Number 50/LDL K233Y | | VT Operations | | B018 T.C. | |
| Programme Identificat'n Number LDL K233Y/72X | | Dept. Org.: (White) | | T404 Threshold * | |
| | | | | | |
| | | File copy (White) | | | |
| Person now Responsible JOHN NATHAN-TURNER | | Room No. 304 | Building UNION HOUSE | Tel. Extn. | Date 6.12.88 |

The complete programme for transmission is under the following Core Number/Production Code. Please add the Transmission Code as shown below:

| | | | | |
|------------------|---|------|---|---------|
| CORE | / | P.C. | / | TX CODE |
| (e.g. LCH A234Q) | / | | / | |
| LDL K233Y | / | 72 | / | X |

(The Transmission Code is normally X. Editorially different versions may be authorised by use of 2X, 3X etc.)

Signature: 

Additional information (if known):-

- Spools: 1) H103344
- 2)
- 3)

| | | | | | | | |
|-------------------------------------------------------------------|--|----------------------------------|--|---------------------------------|--|-----------------------------------------|--|
| Strand/Series Title DOCTOR WHO | | | | PROGRAMME-AS-COMPLETED | | | |
| Programme Title DOCTOR WHO 7J Greatest Show in the Galaxy | | | | Distribution To: | | Denotes Recipient Room No. and Building | |
| Episode/Sub. Title Episode One | | | | P as B Unit | | 5101 Sulgrave Ho.** | |
| Costing Number 50/LDL K231K | | Prod. Costing Wk(s) | | Television Costing | | B. 104 Sulgrave Ho. | |
| | | | | Film & VT Library | | S. 134 Windmill Rd. | |
| | | Channel | | Duty Office | | 4096 T.C. | |
| Programme Identificat'n Number 50/LDL K231K/72X | | Studio | | Script Unit Enterprises | | E. 119 Woodlands | |
| | | | | Enterprises Clearances | | E. 255 Woodlands* | |
| | | | | Programme Acquisition | | C109 Centre House* | |
| Production date(s) 6-10 June 1988 15/16/18 June 1988 | | Week(s) 23 24 | | Copyright | | 404, 16 Langham St. | |
| | | | | Copyright Book Illustrations | | 426, 16 Langham St. | |
| | | | | Copyright Music | | 308 Bentinck Ho. | |
| Filming/O.B. date(s) 14-18 May 1988 | | Week(s) 20 | | Central Stills Library | | 4231 T.C.* | |
| | | | | Asst Music Hire & Orchestration | | 404 Yalding* | |
| | | | | Tel.Script Unit (Drama only) | | 250 Western Avenue* | |
| Producer JOHN NATHAN TURNER | | Room No. / Building 303 Union | | Tel. Extn. | | Department Drama | |
| Director ALAN WAREING | | 311 Union | | | | Organiser File Copy | |
| | | | | | | * send if relevant | |

Duration: 24'23" (H114427)

Transmission date
and time (if known)

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.
Please give details under the following headings:

- Contributors and Content, showing separately full details of inserts (or extracts).
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

The Doctor and Ace arrive on the planet Segonax to visit the Psychic Circus. They ask an unfriendly stalls lady for directions. She is unimpressed with both the Circus and the Doctor. Another visitor, Nord, arrives on a loud, dirty motorbike. The Doctor unsuccessfully tries to get a lift. Meanwhile, Flowerchild and Bellboy (2 circus members) try and escape. They are tracked by two kites with eye symbols on them. These are being controlled by the Chief Clown. They agree to part. Flowerchild goes to the hippy bus but is killed by the robot Bus Conductor. Bellboy is captured by the Chief Clown. The Whizzkid arrives on the planet and makes his way to the circus. The Doctor and Ace continue their journey and meet The Captain (a crushing bore) and his companion, Mags (a strange punk). After two encounters with unfriendly robots, (each time the Captain manages to remove himself from the danger) they part company. Finally, the Doctor and Ace arrive at the circus. Ace is reluctant to go in but the Doctor is impatient to enter.

Cast

| | |
|-------------------|-------------------|
| The Doctor | SYLVESTER McCOY |
| Ace | SOPHIE ALDRED |
| The Captain | T.P. McKENNA |
| Mags | JESSICA MARTIN |
| Ringmaster | RICCO ROSS |
| Stalls lady | PEGGY MOUNT |
| Chief Clown | IAN REDDINGTON |
| Morgana | DEBORAH MANSHIP |
| Bellboy | CHRISTOPHER GUARD |

Contd...

** Please send two copies for a Schools/Continuing Education Programme, and for all departments when programme is a repeat.

| | | | | |
|--------------------------------|---------------------------------|--|------------------------------------|---|
| Strand/Series Title | DOCTOR WHO 7J | | PROGRAMME AS COMPLETED (continued) | |
| Programme Title | The Greatest Show in the Galaxy | | | |
| Episode/Sub. Title | Episode One | | | |
| Costing Number | 50/LDL K231K | | Page No. | 2 |
| Programme Identificat'n Number | 50/LDL K231K/72X | | | |

Duration: 24' 23"

Transmission date
and time (if known)

Cast

Whizzkid GIAN SAMMARCO
 Nord DANIEL PEACOCK
 Flowerchild DEE SADLER
 Bus Conductor DEAN HOLLINGSWORTH

Clowns ALAN HEAP
 PAUL MILLER
 DAVE PUMFRETT
 JOHN ALEXANDER
 KARL MAGEE
 HUGH SPIGHT
 JEFF DAVIS
 NICKY DEWHURST

(N.B. Miki Wisdom and Julien Wisdom were contracted but do not appear in programme)

Director: ALAN WAREING (C)
 Producer: JOHN NATHAN-TURNER (SF)
 Incidenta music composed by MARK AYRES

Walk-on's - Clowns

PAUL SADLER (W01) PHILIP SADLER (W01) PATRICK FORD (W01)

Supporting Artist

ALAN RUDOLPH (Clown driver)

(N.B. Earth G and Raymond Dunstan charged to Ep. 1 50/LDL K231K but do not appear in this programme)

| | | | |
|--------------------------------|-----------------------------|-------------------------------------------|---|
| Strand/Series Title | DOCTOR WHO 7J | PROGRAMME AS COMPLETED (continued) | |
| Programme Title | Greatest Show in the Galaxy | Page No. | 3 |
| Episode/Sub. Title | Episode One | | |
| Costing Number | 50/LDL K231K | | |
| Programme Identificat'n Number | 50/LDL K231K/72X | | |

Duration: 24'23"

Transmission date
and time (if known)

B. COPYRIGHT

STEPHEN WYATT (Writer)

C. FILM/VIDEOTAPE

BBC Stock Film

Opening & closing titles - 35mm sep mag. Transferred to
VT (Opening H117815 Closing H43926)

Opening - Durn: 0'46"

Closing - Durn: 1'11"

rest of programme recorded on VT

OB (Dorset) - Durn: 17'32"

OB (Elstree) - Durn: 4'51"

| | | | |
|--------------------|----------------------------------------------------|----------------------|--|
| Programme Title | DOCTOR WHO: 7J: The Greatest Show in the Galaxy | Transmission Date | |
|--------------------|----------------------------------------------------|----------------------|--|

| | |
|---------------------------------------|--------------|
| Costing Number | Episode One |
| Programme Identification Number | 50/LDL K231K |

D. MUSIC CONTENT : PROGRAMME AS COMPLETED (Music Cue Sheet)

| Music Code | MUSIC TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix | L.P./E.P. TITLE Side/Band Performer | Duration | |
|---------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------|----------|------|
| | | | mins | secs |
| ASD | <u>Opening Title Music</u> Originally composed by Ron Grainer BBC Radiophonic Workshop Published by Chappell New arrangement by Keff McCulloch | | 00 | 46 |
| ASD | Closing Title Music As above | | 01 | 11 |
| RBD | <u>Incidental Music</u> Specially composed by Mark Ayres | Mark Ayres | | |
| | | *M2 | 00 | 06 |
| | | M3 | 00 | 31 |
| | | M4 | 00 | 10 |
| | | M6 | 00 | 22 |
| | | M7 | 00 | 15 |
| | | M8 | 01 | 45 |
| | | M9 | 00 | 15 |
| | | M10 | 01 | 15 |
| | | M11 | 00 | 35 |
| | | M12 | 00 | 45 |
| | | M13 | 00 | 23 |
| | | M14 | 00 | 30 |
| | | M15 | 00 | 12 |
| | | M16 | 00 | 18 |
| | | M17 | 00 | 23 |
| | | M18 | 00 | 25 |
| | | M19 | 00 | 25 |
| | | M20 | 01 | 00 |
| | | M21 | 01 | 35 |
| | | M23 | 00 | 48 |
| | | M25 | 00 | 02 |
| | | *M26 | 00 | 03 |
| | | M28 | 00 | 16 |
| | | M30 | 00 | 10 |
| RVD | Circus music | M1 | 00 | 09 |
| | Circus music - rap | *M2 | 00 | 29 |
| | Junk mail music | M5 | 00 | 28 |
| | Circus music | M22 | 00 | 46 |
| | Circus music | M24 | 00 | 12 |
| | Circus music | *M26 | 00 | 41 |
| | Circus music | M27 | 00 | 09 |
| | Circus music | M29 | 00 | 27 |
| | *Background music mixed with Visual | | | |

| | | | | | | | |
|--------------------------------|------|---------------------------------|---------|----------------------------------------------------------------------------------------------------------------------------------|-----------------------|-------------------------------------|-----------|
| Strand/Series Title | | DOCTOR WHO | | RADIO TIMES BILLING | | | |
| Programme Title | | THE GREATEST SHOW IN THE GALAXY | | | | | |
| Episode/Sub. Title | | Episode One | | Distribution | | Denotes Recipient | No of Cop |
| Project Number | | Channel 1 | | To:- | Room No. and Building | <input checked="" type="checkbox"/> | |
| Programme Identificat'n Number | | 50/LDL K 231 K | | Radio Times Billing Clerk | 6047 T.C. | | 1 |
| Transmission Week Number | | 50 | | Prog. Sub-Editor, R.T. | 304, 35 M.H.S. | | 2 |
| Transmission date | | 14th December 1988 | | Press Office | 2005 T.C. | | 1 |
| | | | | Publicity Office | 2013 T.C. | | 1 |
| | | | | <div style="border: 1px solid black; padding: 2px; display: inline-block;">File Copy <input checked="" type="checkbox"/> 1</div> | | | |
| Time | 1935 | Duration | 24' 23" | Colour/Mono | COLOUR | Prod. Office Tel. Extn. | |

DOCTOR WHO

Starring SYLVESTER McCOY

in

'THE GREATEST SHOW IN THE GALAXY'

Part one of a four part
adventure by STEPHEN WYATT

What do the Psychic Circus, a buried
robot and an abandoned hippie bus have
in common? The Doctor and Ace are about
to find out.

Cast in order of appearance

| | |
|---------------------|--------------------|
| Ringmaster | RICCO ROSS |
| The Doctor | SYLVESTER McCOY |
| Ace | SOPHIE ALDRED |
| Nord | DANIEL PEACOCK |
| Chief Clown | IAN REDDINGTON |
| Bellboy | CHRISTOPHER GUARD |
| Flowerchild | DEE SADLER |
| Stallslady | PEGGY MOUNT |
| The Captain | T.P. McKENNA |
| Mags | JESSICA MARTIN |
| Whizzkid | GIAN SAMMARCO |
| Bus Conductor | DEAN HOLLINGSWORTH |
| Morgana | DEBORAH MANSHIP |

| | |
|-------------------------------|--------------------|
| Theme Music Composed by | RON GRAINER |
| Incidental Music | MARK AYRES |
| Costume Designer | ROSALIND EBBUTT |
| Script Editor | ANDREW CARTMEL |
| Designer | DAVID LASKEY |
| Producer | JOHN NATHAN-TURNER |
| Director | ALAN WAREING |

| | | | | | | | | | | | | | | | | | | | |
|--------------------------------|--|--|--|--|-------------------------------------------|--|---------------------|--|---------|----------------------------------------|---------------------------------|-----------|--|---------------------------------------|--|--------------------|--|-----------|--|
| Strand/Series Title | | | | | DOCTOR WHO | | | | | PROGRAMME-AS-COMPLETED | | | | | | | | | |
| Programme Title | | | | | DOCTOR WHO 7J Greatest show in the Galaxy | | | | | Distribution Denotes Recipient | | | | | | | | | |
| Episode/Sub. Title | | | | | Episode Two | | | | | To: Room No. and Building | | | | | | | | | |
| Costing Number | | | | | 50/LDL K232E | | Prod. Costing Wk(s) | | Channel | | P as B Unit 5101 Sulgrave Ho.** | | | | | | | | |
| Programme Identificat'n Number | | | | | | | | | | Television Costing B. 104 Sulgrave Ho. | | | | | | | | | |
| Production date(s) | | | | | 6-10 June 1988 15/16/18 June 1988 | | | | | Week(s) | | 23 24 | | Film & VT Library S. 134 Windmill Rd. | | | | | |
| Filming/O.B. date(s) | | | | | 14-18 May 1988 | | | | | Week(s) | | 20 | | Duty Office 4096 T.C. | | | | | |
| Producer | | | | | JOHN NATHAN TURNER | | | | | Room No. / Building | | 303 Union | | Tel. Extn. | | Department | | Organiser | |
| Director | | | | | ALAN WAREING | | | | | 311 Union | | | | Drama S/S | | File Copy | | 1 | |
| | | | | | | | | | | | | | | | | * send if relevant | | 1 | |

Duration: 24' 20" (H109837)

Transmission date and time (if known)

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.
Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts).
- B. Copyright, including book illustrations and stills.
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

The Doctor and Ace enter the circus tent and meet Morgana (a gypsy-like fortune teller). She tries to persuade them not to enter the ring but Chief Clown returns & ushers them through. He notices Ace is wearing Flowerchild's earring (which she found at the bus). The ring seems empty except for a family, mum, dad and little girl. The show begins & the Ringmaster calls the Doctor into the ring. Ace realises the danger & makes a run for it - the clowns give chase. The Doctor is taken backstage and is trapped in a cage already holding the Captain, Mags & Nord. Ace is chased all round the circus but is finally captured and is put into the clown workshop. The Captain tricks Nord into going into the ring next. He meets a nasty end. The Doctor & Mags escape but the Captain chooses to remain behind. The Doctor & Mags discover an eye down a well in the Stone Chamber. As they discuss their findings the Captain arrives with a posse of clowns to escort them back to the cage.

Cast

| | |
|----------------------|-------------------|
| The Doctor | SYLVESTER McCOY |
| Ace | SOPHIE ALDRED |
| The Captain | T.P. McKENNA |
| Mags | JESSICA MARTIN |
| The Ringmaster | RICCO ROSS |
| Chief Clown | IAN REDDINGTON |
| Morgana | DEBORAH MANSHIP |
| Bellboy | CHRISTOPHER GUARD |
| Deadbeat | CHRIS JURY |
| Whizzkid | GIAN SAMMARCO |

** Please send two copies for a Schools/Continuing Education Programme, and for all departments when programme is a repeat.

| | | | | |
|--------------------------------|-----------------------------|--|-------------------------------------------|---|
| Strand/Series Title | DOCTOR WHO 7J | | PROGRAMME AS COMPLETED (continued) | |
| Programme Title | Greatest Show in the Galaxy | | Page No. | 2 |
| Episode/Sub. Title | Episode Two | | | |
| Costing Number | 50/LDL K232E | | | |
| Programme Identificat'n Number | | | | |

Duration: 24'20" (H109837)

Transmission date
and time (if known)

Cast

Nord DANIEL PEACOCK
 Dad DAVID ASHFORD
 Mum JANET HARGREAVES
 Little Girl KATHRYN LUDLOW,

Clowns ALAN HEAP
 PAUL MILLER
 DAVE PUMFRETT
 JEFF DAVIS
 KARL MAGEE
 JOHN ALEXANDER
 HUGH SPIGHT
 NICKY DEWHURST

(N.B. Miki Wisdom and Julien Wisdom contracted to this episode but do not appear)

Director: ALAN WAREING (C)
 Producer: JOHN NATHAN-TURNER (SF)
 Incidental Music composed by MARK AYRES

Walk-on's

Clowns - EARTH G (W01) RAYMOND DUNSTAN (W01)

N.B. Patrick Ford and Philip Sadler were contracted for this programme but do not appear as scene intended to be OB became a studio scene

C. FILM/VIDEOTAPE

BBC Stock Film

Opening & closing titles - 35mm sep mag. Transferred to VT
 (Opening H117815 Closing H43926)

Opening - Durn: 0'46"
 Closing - Durn: 1'09"

rest of programme recorded on VT

OB (Dorset) - Durn: 1'11"
 OB (Elstree) - Durn: 21'20"

| | | | |
|-----------------|-------------------------------------------------|-------------------|--|
| Programme Title | DOCTOR WHO: 7J: The Greatest Show in the Galaxy | Transmission Date | |
|-----------------|-------------------------------------------------|-------------------|--|

| | |
|----------------|-------------|
| Costing Number | Episode Two |
|----------------|-------------|

| | |
|---------------------------------|--------------|
| Programme Identification Number | 50/LDL K232E |
|---------------------------------|--------------|

D. MUSIC CONTENT : PROGRAMME AS COMPLETED (Music Cue Sheet)

| Music Code | MUSIC TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix | L.P./E.P. TITLE Side/Band Performer | Duration | |
|------------|---------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------|----------|------|
| | | | mins | secs |
| ASD | <u>Opening Title Music</u> Originally composed by Ron Grainer BBC Radiophonic Workshop New arrangement by Keff McCulloch | | 00 | 46 |
| ASD | <u>Closing Title Music</u> As above | | 01 | 09 |
| RBD | <u>Incidental Music</u> Specially composed by Mark Ayres | Mark Ayres | | |
| | | M2 | 00 | 10 |
| | | M3 | 00 | 06 |
| | | M4 | 00 | 25 |
| | | M5 | 00 | 23 |
| | | M8 | 01 | 28 |
| | | M9 | 00 | 40 |
| | | M10 | 00 | 20 |
| | | M12 | 00 | 12 |
| | | M13 | 01 | 07 |
| | | M15 | 00 | 03 |
| | | M16 | 01 | 30 |
| | | M18 | 01 | 20 |
| | | M20 | 00 | 40 |
| | | M22 | 00 | 30 |
| | | M24 | 01 | 18 |
| | | M25 | 01 | 45 |
| | | M26 | 01 | 00 |
| RVD | Circus music | M1 | 02 | 54 |
| | Circus music | M6 | 00 | 27 |
| | Circus music - rap | M7 | 00 | 30 |
| | Circus music | M11 | 00 | 20 |
| | Circus music | M14 | 00 | 10 |
| | Circus music (Whizzkid) | M17 | 00 | 15 |
| | Circus music - drumroll | M19 | 00 | 10 |
| | Circus music | M21 | 00 | 22 |
| | Circus music - drumroll and rap | M23 | 00 | 18 |

| | | | | | | | |
|--------------------------------|--|---------------------------------|--|----------------------------|--|-----------------------|--|
| Strand/Series Title | | DOCTOR WHO | | RADIO TIMES BILLING | | | |
| Programme Title | | THE GREATEST SHOW IN THE GALAXY | | Distribution | | Denotes Recipient | |
| Episode/Sub. Title | | Episode Two | | To:- | | Room No. and Building | |
| Project Number | | Channel 1 | | Radio Times Billing Clerk | | 6047 T.C. | |
| Programme Identificat'n Number | | 50/LDL K 232E | | Prog. Sub-Editor, R.T. | | 304, 35 M.H.S. | |
| Transmission Week Number | | 51 | | Press Office | | 2005 T.C. | |
| Transmission date | | 21st December 1988 | | Publicity Office | | 2013 T.C. | |
| | | | | | | File Copy | |
| Time | | 1935 | | Duration | | 24'20" | |
| | | | | Colour/Mono | | COLOUR | |
| | | | | Prod. Office Tel. Extn. | | | |

DOCTOR WHO

Starring SYLVESTER McCOY

in

'THE GREATEST SHOW IN THE GALAXY'

Part Two of a four part
adventure by STEPHEN WYATT

Ace thinks clowns are creepy and
she's right.

Cast in order of appearance

| | |
|------------------------|--------------------|
| The Captain | T.P. McKENNA |
| Mags | JESSICA MARTIN |
| Ringmaster | RICCO ROSS |
| Bellboy | CHRISTOPHER GUARD |
| The Doctor | SYLVESTER McCOY |
| Ace | SOPHIE ALDRED |
| Chief Clown | IAN REDDINGTON |
| Morgana | DEBORAH MANSHIP |
| Bus Conductor | DEAN HOLLINGSWORTH |
| Mum | JANET HARGREAVES |
| Dad | DAVID ASHFORD |
| Little Girl | KATHRYN LUDLOW |
| Nord | DANIEL PEACOCK |
| Deadbeat | CHRIS JURY |
| Whizzkid | GIAN SAMMARCO |
| | |
| Incidental Music | MARK AYRES |
| Make-Up Designer | DENISE BARON |
| Script Editor | ANDREW CARTMEL |
| Designer | DAVID LASKEY |
| Producer | JOHN NATHAN-TURNER |
| Director | ALAN WAREING |

| | | | | | | | | | | | | |
|--------------------------------|--|--------------------|--|-------------------------------------------|--|-----------|--|---------------------------------|--|-----------------------|--|--------------------|
| Strand/Series Title | | | | DOCTOR WHO | | | | PROGRAMME-AS-COMPLETED | | | | |
| Programme Title | | | | DOCTOR WHO 7J Greatest Show in the Galaxy | | | | Distribution | | Denotes Recipient | | No of Cop |
| Episode/Sub. Title | | | | Episode Three | | | | To: | | Room No. and Building | | |
| Costing Number | | 50/LDL K233Y | | Prod. Costing Wk(s) | | Channel | | P as B Unit | | 5101 Sulgrave Ho.** | | 1 |
| Programme Identificat'n Number | | LDL K233Y/72X | | Studio | | | | Television Costing | | B. 104 Sulgrave Ho. | | 1 |
| Production date(s) | | 6-10 June 1988 | | Week(s) | | 23 | | Film & VT Library | | S. 134 Windmill Rd. | | 1 |
| Filming/O.B. date(s) | | 15/16/18 June 1988 | | Week(s) | | 24 | | Duty Office | | 4096 T.C. | | 1 |
| | | | | | | | | Script Unit Enterprises | | E. 119 Woodlands | | 1 |
| | | | | | | | | Enterprises Clearances | | E. 255 Woodlands* | | 3 |
| | | | | | | | | Programme Acquisition | | C109 Centre House* | | 1 |
| | | | | | | | | Copyright | | 404, 16 Langham St. | | 1 |
| | | | | | | | | Copyright Book Illustrations | | 426, 16 Langham St. | | 1 |
| | | | | | | | | Copyright Music | | 308 Bentinck Ho. | | 1 |
| | | | | | | | | Central Stills Library | | 4231 T.C.* | | 1 |
| | | | | | | | | Asst Music Hire & Orchestration | | 404 Yalding* | | 1 |
| | | | | | | | | Tel.Script Unit (Drama only) | | 250 Western Avenue* | | 1 |
| Producer | | JOHN NATHAN TURNER | | Room No. / Building | | 303 Union | | Tel. Extn. | | Department | | 1 |
| Director | | ALAN WAREING | | | | 311 Union | | | | Drama | | 1 |
| | | | | | | | | | | S/S | | * send if relevant |

| | | | |
|-----------|--------|---------------------------------------|---------------|
| Duration: | 24'30" | Transmission date and time (if known) | 21.12.88 1935 |
|-----------|--------|---------------------------------------|---------------|

- PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.
Please give details under the following headings:
- A. Contributors and Content, showing separately full details of inserts (or extracts).
 - B. Copyright, including book illustrations and stills.
 - C. Film/Videotape
 - D. Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

As the Captain, Doctor and Mags are escorted to the cage under guard, Mags turns on the clowns, snarling and growling and the Doctor manages to escape. In the workshop, Ace is being attacked by robot clowns. Bellboy is also in the workshop and uses his remote control to stop the clowns. They discuss Flowerchild and the circus whizzkid is ushered to the dage where he annoys the Captain. The Doctor meets up with Deadbeat who makes the Doctor follow him. Ace & Bellboy are disturbed by the door rattling - they think the clowns have arrived to deal with them but the Doctor and Deadbeat enter. The family are impatient for another act and the Ringmaster, Morgana and Chief Clown are worried. They decide to send the Captain into the ring but he easily persuades Whizzkid to go on before him. He meets the same end as Nord. Bellboy remains behind to hold up the clowns when they arrive Doctor, Ace & Deadbeat leave to return to the well and Stone Chamber. Deadbeat tries to hold up his medallion to the eye but he collapses. The Doctor decides that he must return to the ring to keep the powers preoccupied whilst Ace and Deadbeat go to the bus to find the missing part of his medallion. Bellboy activates his own clowns when the Chief Clown arrives and they kill him. The Doctor returns to the cage and suggests that the Captain, Mags and himself go into the ring together. They do so and the Captain arranges for a moon to be shone on Mags and she transforms into a werewolf.

Cast

| | |
|-------------------|-----------------|
| The Doctor | SYLVESTER McCOY |
| Ace | SOPHIE ALDRED |
| The Captain | T.P. McKENNA |
| Mags | JESSICA MARTIN |

Contd ...

** Please send two copies for a Schools/Continuing Education Programme, and for all departments when programme is a repeat.

| | | | | |
|--------------------------------|-----------------------------|--|-------------------------------------------|---|
| Strand/Series Title | DOCTOR WHO | | PROGRAMME AS COMPLETED (continued) | |
| Programme Title | Greatest Show in the Galaxy | | Page No. | 2 |
| Episode/Sub. Title | Episode Three | | | |
| Costing Number | 50/LDL K233Y | | | |
| Programme Identificat'n Number | LDL K233Y/72X | | | |

Duration: 24'30"

Transmission date and time (if known) 21.12.88 1935

Cast

| | |
|---------------------|--------------------|
| Ringmaster | RICCO ROSS |
| Chief Clown | IAN REDDINGTON |
| Morgana | DEBORAH MANSHIP |
| Bellboy | CHRISTOPHER GUARD |
| Deadbeat | CHRIS JURY |
| Whizzkid | GIAN SAMMARCO |
| Bus Conductor | DEAN HOLLINGSWORTH |
| Dad | DAVID ASHFORD |
| Mum | JANET HARGREAVES |
| Little Girl | KATHRYN LUDLOW |
| Clowns | ALAN HEAP |
| | PAUL MILLER |
| | DAVE PUMFRETT |
| | JEFF DAVIS |
| | KARL MAGEE |
| | JOHN ALEXANDER |
| | HUGH SPIGHT |
| | NICKY DEWHURST |

(N.B. Miki Wisdom and Julien Wisdom were contracted to this episode but do not appear).

Director: ALAN WAREING (C)
 Producer: JOHN NATHAN-TURNER (SF)
 Incidental music composed by MARK AYRES

Walk-on's

EARTH G (W01) RAYMOND DUNSTAN (W01)

(N.B. Patrick Ford, Philip Sadler and Paul Sadler contracted to Episode 3 50/LDL K233Y but do not appear as scene transferred to Episode 4).

| | | | | |
|--------------------------------|-----------------------------|--|-------------------------------------------|---|
| Strand/Series Title | DOCTOR WHO | | PROGRAMME AS COMPLETED (continued) | |
| Programme Title | Greatest Show in the Galaxy | | | |
| Episode/Sub. Title | Episode Three | | Page No. | 3 |
| Costing Number | 50/LDL K233Y | | | |
| Programme Identificat'n Number | LDL K233Y/72X | | | |

Duration: 24'30"

Transmission date and time (if known) 21.12.88 1935

B. COPYRIGHT

STEPHEN WYATT - (Writer)

C. FILM/VIDEOTAPE

BBC Stock Film

Opening & closing titles - 35mm sep mag. Transferred to VT (Opening H117815 Closing H43926)

Opening - Durn: 00.48

Closing - Durn: 01.10

rest of programme recorded on VT

OB (Elstree) - Durn: 22'32"

| | | | |
|-----------------|-------------------------------------------------|-------------------|----------|
| Programme Title | DOCTOR WHO: 7J: The Greatest Show in the Galaxy | Transmission Date | 21.12.88 |
|-----------------|-------------------------------------------------|-------------------|----------|

| | |
|---------------------------------|---------------|
| Costing Number | Episode Three |
| Programme Identification Number | 50/LDL K233Y |

D. MUSIC CONTENT : PROGRAMME AS COMPLETED (Music Cue Sheet)

| Music Code | MUSIC TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix | L.P./E.P. TITLE Side/Band Performer | Duration | |
|------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------|----------|------|
| | | | mins | secs |
| ASD | <u>Opening Title Music</u> Originally composed by Ron Grainer BBC Radiophonic Workshop Published by Chappell New Arrangement by Keff McCulloch | | 00 | 46 |
| ASD | <u>Closing Title Music</u> As above | | 01 | 11 |
| BD | <u>Incidental Music</u> Specially composed by Mark Ayres | Mark Ayres | | |
| | | M1 | 03 | 17 |
| | | M2 | 02 | 35 |
| | | M3 | 02 | 57 |
| | | M4 | 00 | 06 |
| | | M5 | 00 | 25 |
| | | M6 | 00 | 31 |
| | | M8 | 00 | 52 |
| | | M9 | 01 | 54 |
| | | M10 | 00 | 56 |
| | | M11 | 02 | 05 |
| | | M13 | 01 | 19 |
| RVD | Circus music | M7 | 00 | 27 |
| | Circus music | M12 | 00 | 26 |

| | | | | | | | |
|--------------------------------|--|---------------------------------|--|----------------------------|--|-----------------------|--|
| Strand/Series Title | | DOCTOR WHO | | RADIO TIMES BILLING | | | |
| Programme Title | | THE GREATEST SHOW IN THE GALAXY | | Distribution | | Denotes Recipient | |
| Episode/Sub. Title | | Episode Three | | To:- | | Room No. and Building | |
| Project Number | | Channel 1 | | Radio Times Billing Clerk | | 6047 T.C. | |
| Programme Identificat'n Number | | 50/LDL K 233 Y | | Prog. Sub-Editor, R.T. | | 304, 35 M.H.S. | |
| Transmission Week Number | | 52 | | Press Office | | 2005 T.C. | |
| Transmission date | | 28th December 1988 | | Publicity Office | | 2013 T.C. | |
| Time | | 1935 | | Duration | | 24'30" | |
| Colour/Mono | | COLOUR | | Prod. Office Tel. Extn. | | 1 | |

DOCTOR WHO

Starring SYLVESTER McCOY

in

'THE GREATEST SHOW IN THE GALAXY'

Part Three of a four part
adventure by STEPHEN WYATT

The Doctor and Ace are trapped in the Psychic
Circus battling robot clowns, forces of
ancient evil, and the most boring human
being within three million light years.

Cast in order of appearance

| | |
|-------------------|-------------------|
| Mags | JESSICA MARTIN |
| The Doctor | SYLVESTER McCOY |
| The Captain | T.P. McKENNA |
| Ace | SOPHIE ALDRED |
| Bellboy | CHRISTOPHER GUARD |
| Mum | JANET HARGREAVES |
| Dad | DAVID ASHFORD |
| Little Girl | KATHRYN LUDLOW |
| Deadbeat | CHRIS JURY |
| Whizzkid | GIAN SAMMARCO |
| Chief Clown | IAN REDDINGTON |
| Ringmaster | RICCO ROSS |
| Morgana | DEBORAH MANSHIP |

| | |
|----------------------------|--------------------|
| Incidental Music | MARK AYRES |
| Visual Effects Designer .. | STEVE BOWMAN |
| Script Editor | ANDREW CARTMEL |
| Designer | DAVID LASKEY |
| Producer | JOHN NATHAN-TURNER |
| Director | ALAN WAREING |

VERSION DEFINITION FORM

SEND TO :

VT CATALOGUING UNIT

B058

TC

SERIES TITLE DOCTOR WHO
 CORE TITLE DOCTOR WHO 7J: "THE GREATEST SHOW IN THE GALAXY"
 EPISODE 4

CORE / PC / VERSION CODE
 LDL K234S/.72../...X.....

VERSION TITLE

| | | | |
|------------------------------------------------------------------------------------------------------------------------|-------------------|--|--------------------------------------------------------------------------|
| Write the spool numbers in TX sequence. The spool numbers should be supplied by the VT Engineer in the channel. | Spool 1 : H112445 | | Please tick spools which are to be transmitted with sypher dubbed sound. |
| | Spool 2 : | | |
| | Spool 3 : | | |

NOTES TO VT CATALOGUING UNIT.

SIGNATURE *John Nalha* DATE ...15th December 1988.....

| | | | | | | | |
|--------------------------------|------|---------------------------------|------------|------------------------------------------------------------|-----------------------|-------------------------|-----------|
| Strand/Series Title | | DOCTOR WHO | | RADIO TIMES BILLING | | | |
| Programme Title | | THE GREATEST SHOW IN THE GALAXY | | | | | |
| Episode/Sub. Title | | Episode Four | | Distribution | | Denotes Recipient | No of Cop |
| Project Number | | Channel 1 | | To:- | Room No. and Building | | |
| Programme Identificat'n Number | | 50/LDL K 234 S | | Radio Times Billing Clerk | 6047 T.C. | | 1 |
| Transmission Week Number | | Week 1, 1989 | | Prog. Sub-Editor, R.T. | 304, 35 M.H.S. | | 2 |
| Transmission date | | 4th January 1989 | | Press Office | 2005 T.C. | | 1 |
| | | | | Publicity Office | 2013 T.C. | | 1 |
| | | | | <div>File Copy <input checked="" type="checkbox"/> 1</div> | | | |
| Time | 1935 | Duration | 25' approx | Colour/Mono | COLOUR | Prod. Office Tel. Extn. | |

DOCTOR WHO

Starring SYLVESTER McCOY

in

'THE GREATEST SHOW IN THE GALAXY'

Part four of a four part
adventure by STEPHEN WYATT

The show continues with that Old Devil
Moon effect.

Cast in order of appearance

| | |
|---------------------|--------------------|
| Mags | JESSICA MARTIN |
| The Doctor | SYLVESTER McCOY |
| The Captain | T.P. McKENNA |
| Ringmaster | RICCO ROSS |
| Dad | DAVID ASHFORD |
| Mum | JANET HARGREAVES |
| Little Girl | KATHRYN LUDLOW |
| Bus Conductor | DEAN HOLLINGSWORTH |
| Ace | SOPHIE ALDRED |
| Deadbeat | CHRIS JURY |
| Chief Clown | IAN REDDINGTON |
| Morgana | DEBORAH MANSHIP |
| Stallslady | PEGGY MOUNT |

| | |
|------------------------|--------------------|
| Incidental Music | MARK AYRES |
| Lighting | DON BABBAGE |
| Script Editor | ANDREW CARTMEL |
| Designer | DAVID LASKEY |
| Producer | JOHN NATHAN-TURNER |
| Director | ALAN WAREING |

SUBJECT : Overseas Sales
Mark Ayres
Dr. Who 7J "The Greatest Show in
the Galaxy" Ep.4
50/LDL K234S
23 Dec 88



File

MEMORANDUM

DATE: 2.02.89

FROM: Senior Clerk, Clearances

ROOM NO: E255

TO: Co-Ordinator, Selected Prog.

BUILDING: Woodlands

C.C. ED KIELB
JUDY NINER
WENDY SYKES

EXT:

JOHN NATHAN TURNER/ALAN WAREING

A television ML Contract has been issued to Mark Ayres on the 11th January 1989 for the above programme/series, at a fee of £

Please note that it carries the following clause :

The BBC and its licensees and assigns shall be entitled to sell or hire the contribution on terms to be mutually agreed for:

- a) Playing to paying audiences;
- b) Distribution in the home video market;
- c) For use in gramophone records.

A handwritten signature in cursive script, appearing to read 'M. Shackleton'.

MANDY SHACKLETON